

Modern

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LITHOGRAPHY

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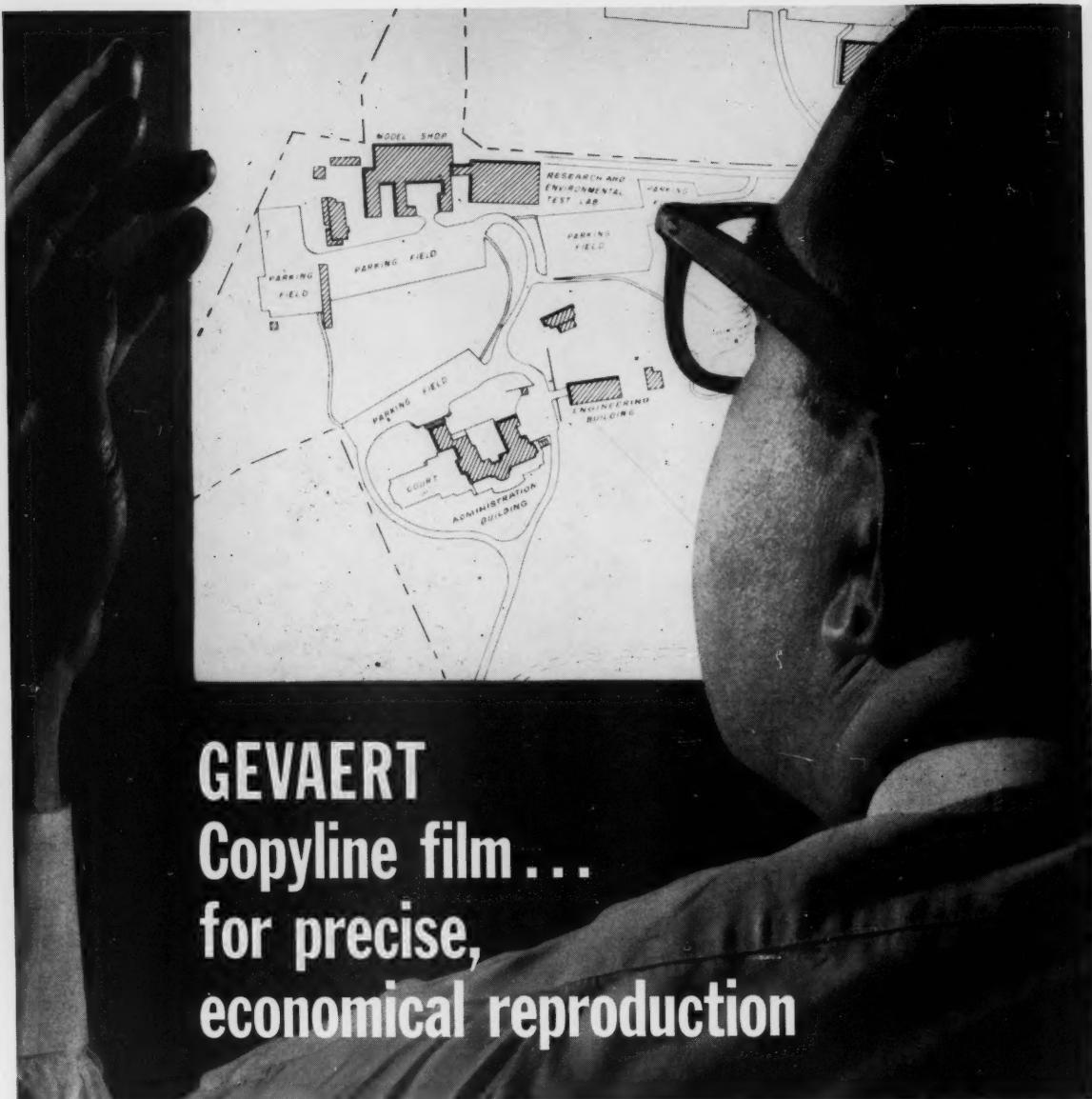
- { LPNA To Meet
Web-Offset: Part IV
New Packing Gauge
LTF Research Meeting
Magnetic Inks
Helding an Open House

LPNA CONVENTION

The Greenbrier

April 13-15

APRIL, 1959



GEVAERT Copyline film . . . for precise, economical reproduction

Gevaert COPYLINE is the film specifically designed to give you precise reproduction at low cost. Because of its extremely contrasty orthochromatic emulsion, it is particularly suited to the detailed reproduction of engineering drawings, tracings and routine offset work by camera or contact. COPYLINE's light matte surface makes it simple to use any retouching procedure. There's no problem with minor miscalcula-

tions, either, because COPYLINE's latitude forgives and forgets. For scalpel-sharp reproduction, excellent contrast, fast and flat drying, get COPYLINE.

Litholine O 82p Film—maximum contrast, highest sensitivity, latitude and resolving power. Polystyrene base for utmost stability.

O 81 Litholine Ortho—0.003" thick; thin base for line or screen positives and negatives.

O 82 Litholine Ortho—in regular base, same emulsion—0.006" thick.

P 23 Film—a fast panchromatic emulsion. Long gradation, wide latitude in exposure and development. Ideal for color separation work.

Graphic P 2 Plate—for making separation negatives from color transparencies or copy. Same photographic characteristics as P 23 film.

GEVAERT

THE GEVAERT COMPANY OF AMERICA, INC.
321 West 54th Street, New York 19, N.Y.

District Offices: Lincolnwood, Ill. (Chicago) • Los Angeles • Dallas • Denver



Pressman Robert E. Cahill, Independence Press, Inc., Philadelphia, installs a Roberts & Porter Silver Gray Tru-Dot Blanket on his 22 x 35 Harris Press. Like so many pressmen today, Bob Cahill says that R & P brings him everything he ever dreamed about in an offset blanket. Management likes this "dream" blanket because it helps cut the cost of quality lithography.

"I agree! The R & P Silver Gray Tru-Dot Blanket is a pressman's dream come true!"

More and more, pressmen insist on a Roberts & Porter Silver Gray Tru-Dot Blanket. They'll tell you no other blanket is so soft, so receptive . . . so strong, so firm. Every dot is transferred to the paper clean, and clear, and faithful to life. Solids are

rich and full. Tones are reproduced with flawless fidelity. And there's not even a hint of embossing. Yes, the new R & P Silver Gray Tru-Dot Blanket is a pressman's dream come true! Order from the Roberts & Porter branch near you.



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FREE—Would you like a large two-color reproduction of this illustration by Jim Minnicks, suitable for framing? Just drop us a line and ask for your free print of "Moon Satellite".

Faithful reproduction depends on the quality of processing solutions

Powderdot is a special two-component, formaldehyde type developer which provides highest possible contrast, crisp dots, better line resolution and has an exceptionally long tray life.

Companion in the darkroom is Chemco's non-corrosive Power-Fix which clears negatives three times faster than conventional "hypo" baths and lasts days longer. Easy to mix. Now comes packed in economical 5-gallon, plastic cubitainers which are easy to use, safe, unbreakable and assure product purity.

Ask us to demonstrate the superiority of both of these solutions. They are the result of 34 years of constant research by Chemco... manufacturer of uniformly fine film, chemicals, cameras and equipment solely for photomechanical reproduction.



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New York



Cover

Once again members of the Lithographers and Printers National Association will convene in the picturesque Greenbrier Hotel, White Sulphur Springs, W. Va. The convention theme is "Industry Teamwork—Company Progress," as reported in the special LPNA convention section starting on page 66.

WAYNE E. DORLAND
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MODERN LITHOGRAPHY

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APRIL, 1959

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run
Clean and
Sh^arp



IMPERIAL FOUNTAIN SOLUTION

Aside from clean, sharp impressions, Imperial Fountain Solution gives you other plus factors. It keeps the brass roller free of scum; it's always uniform and it's economical to use . . . one gallon making up to 256 gallons of solution . . . just by adding water and gum. It's good on zinc or aluminum — yes it's *too* good to leave out of *your* press fountain.

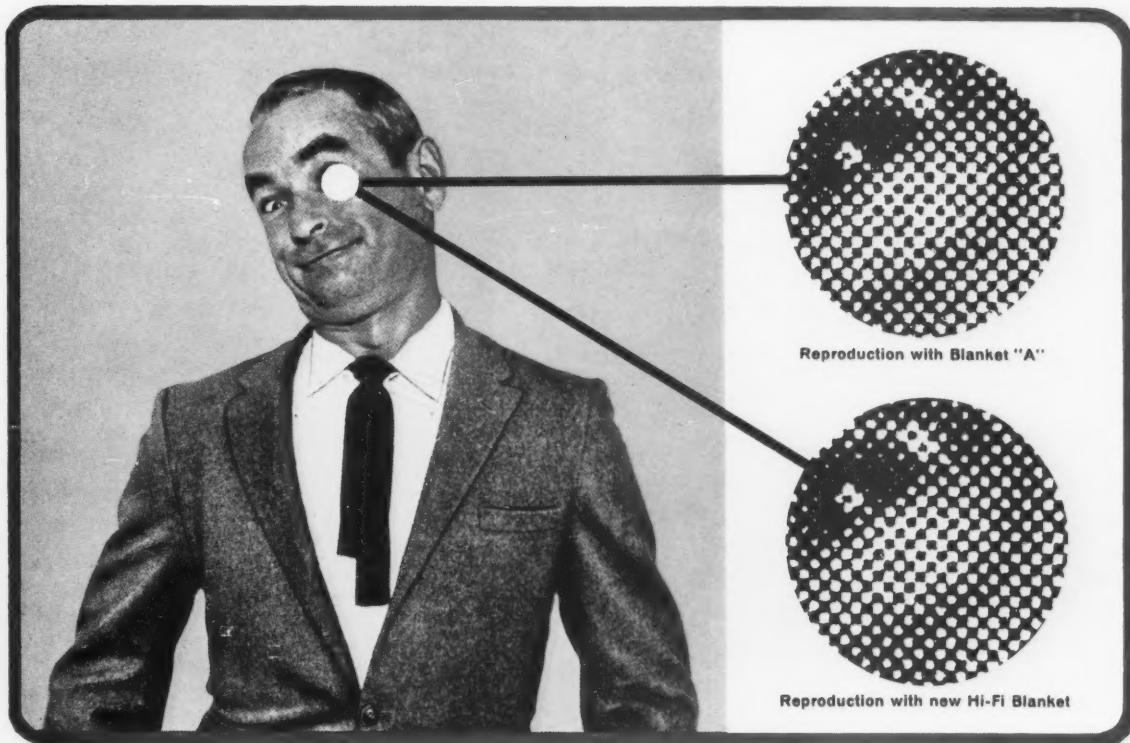
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ANOTHER HIGHEST-FIDELITY JOB WITH

hi-fi
OFFSET BLANKETS



Illustrations courtesy of Albany Products Co., Inc., So. Norwalk, Conn., and Sterling-Roman Press, Inc., New York City, N.Y.

Just run your well-trained eye over the two comparison spots above. It won't take you a second look to discover the superiority of the new Hi-Fi blankets' work. Notice how the half-tone dots aren't mashed or distorted—the whole job's sharper, cleaner.

Credit for that belongs to the exclusive, new Goodyear "micro-texturizing" process. It gives Hi-Fi blankets a completely new kind of surface that produces a new high in offset quality.

New Hi-Fi blankets can be used with any type paper, too. In every case they'll cut your "break-in" time—make wash-up easier—resist "smash" and aging longer.

And, most surprising of all, superior performing Hi-Fi blankets don't cost a cent more than the others. For actual figures—and full details—see your local Goodyear Distributor. Or write Goodyear, Printers Supplies Sales Dept., New Bedford, Mass.

HI-FI—T.M. The Goodyear Tire & Rubber Company, Akron, Ohio

PRINTERS SUPPLIES BY

GOOD  **YEAR**
THE GREATEST NAME IN RUBBER



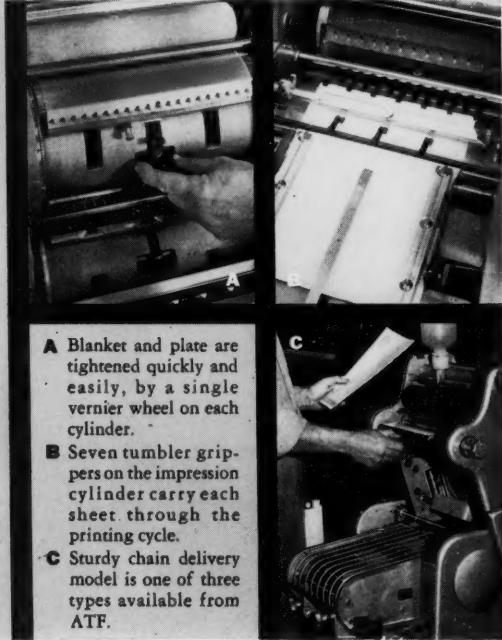
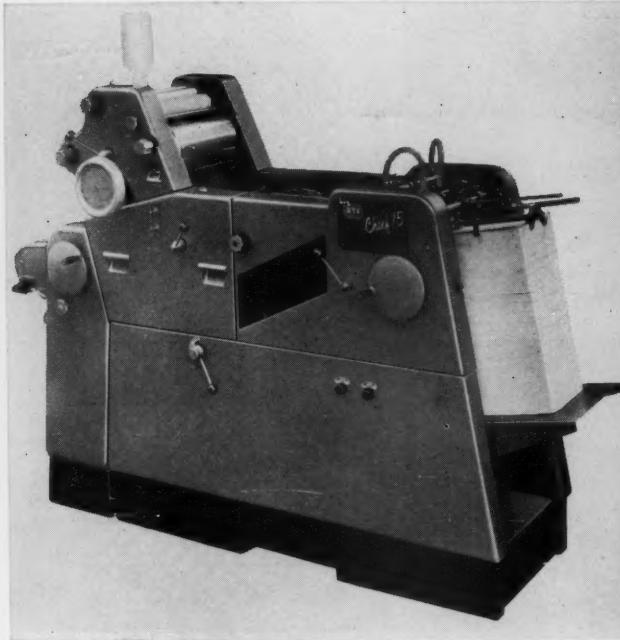
BIG Press Design in a 15" Pres

AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE,

ELIZABETH, NEW JERSEY

More than 700 plants now use Chief 15's



By purchasing nearly 1000 Chief 15 offset presses since their introduction, printers have confirmed ATF's belief that an 11" x 15" offset press—designed for easy operation and good quality production—has long been wanted.

While many ATF Chief 15's have gone into small shops starting an offset department, a surprising number have also been installed in plants with much larger offset equipment. "We use it to produce the jobs we can't afford to put on our larger presses," says one user, "and now make money on work we formerly turned down."

Basically, the ATF Chief 15 is in

the "duplicator" size range. But it boasts many "big press" construction features, designed to save the operator's time and give him excellent control during the printing operation. A booklet describing them is available from your ATF Representative, your nearby ATF Branch or Sales Office, or from the home office in Elizabeth, New Jersey. Call or write and your copy will be sent promptly.

The Chief 15 is easy to own

Liberal ATF financing is available on the Chief 15. You can even buy a complete offset department, including a small camera, plate printer, devel-

oping equipment, and the press, in one "package" with a small down payment and the balance financed at simple interest on the unpaid balance.

Parts and Service

ATF's expanded Parts Department provides prompt service from eleven Branch Offices, and parts are carried in many of ATF's 23 Sales and Service offices in principal cities. ATF Servicemen are also located in all Branch cities and in many other cities. The men who will service your Chief 15 are experts in offset presses, backed by American Type Founders' long experience in the graphic arts.

"Pres
THAT
BULLETIN
MUST BE
IN THE
MAIL
BY NEXT
TUESDAY

so you'd better pick a
paper that runs fast.
It's a budget job but
it's got to look good."

"THAT'S EASY,
WE'LL PRINT
IT ON
HAMMERMILL'S
WHIPPET
BOND"

WHIPPET

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TOPS FOR 'EM ALL DURABILITY!



MERCURY PRODUCTS

When you buy the finest rollers and blankets they last longer. That's one of many reasons why buying top quality Mercury products really pays. They have outstanding resistance to abrasion. Surface and plies will not absorb oils, hence will not swell.



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those attending
The L.P.N.A.
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with

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Saves Time — Saves Money for
Artists, Engravers, Lithographers

RUBYLITH M3 is a red film laminated to a stable transparent plastic backing sheet. It is removable from the backing sheet. Selected portions of a design may be cut with a stencil knife.

1. Tape Rubylith M3 film-side up over your copy.
2. Cut and peel the film from those portions of the design thru which light is to take effect.
3. Your mechanical is ready for plate... or can be placed before the camera and will photograph black.

Rubylith M3 is extremely versatile — easily replaced on the backing sheet for corrections. Works perfectly with Benday sheets as an open window negative.

Mechanical negatives or masks cut with RUBYLITH M3 produce sharp, clear, distinct edges. No line is sharper than a line that is cut.

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Use fine-quality Wausau impression papers

Our "Wausau Paper Doll" knows how to make a good impression—in print, it takes a good *impression* paper. Wausau Impression Papers give vibrant life to half-tones and art, new crispness to type. Reproduction is faithful to the finest line and smallest dot. Wausau Impression Papers are better because craftsmen with family inherited skills take pride in their manufacturing and quality control methods. They won't settle for less than the best. Write today for samples of Everest Text, Wausau Text and Brokaw Opaque Offset.



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*for exceptional contrast characteristics,
wider latitude in exposure and processing...*

DUPONT ANNOUNCES

NEW CRONAR® ORTHO B

Cronar Ortho B Litho Film is the latest addition to Du Pont's line of "Cronar" graphic arts films. The secret of this film is the combination of a new emulsion providing the best possible balance between high speed and extreme contrast and Du Pont's unique polyester base.

This film allows you maximum exposure and processing latitude. It permits retention of fine detail on line shots and gives you halftones with really hard dots over the entire highlight-shadow range. And its easy-handling characteristics will actually speed up your production cycle.

New Cronar Ortho B, like all other "Cronar" films, holds size even under unfavorable atmospheric conditions, resists kinking, and dries fast—twice as fast as acetate.

Try Cronar Ortho B. You'll find it the most versatile litho film you can use. Available in .004" and .007" thicknesses in standard sizes and put-ups. Call your dealer or contact your Du Pont Technical Representative for a demonstration.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.
In Canada: Du Pont of Canada Limited, Toronto.



Symbol and CRONAR are Du Pont trademarks
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ALL NEW TUFF

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TUFF SURFACE COATING

Entirely new base . . . flows on smoother . . . stencil lifts easily in plain water. Phenomenal tolerance to temperature and humidity changes. Extremely durable . . . look for longer runs than with conventional surface coatings.

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New, durable resin base. Forms unique molecular bond when used with TUFF Surface Coating. The longer it stands, the tougher it sets . . . even as plate is being run! Amazing resistance to blinding.

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New, blacker and greasier . . . developed specifically to produce best possible results when used with TUFF-line surface plate chemicals.

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New, faster, special formula desensitizer insures clean running non-image areas. An essential component of the TUFF-line.

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DETROIT
MORRIS (NEW YORK)
TULSA

So crisp and brilliant are the line and dot images of Ansco Reprolith® Ortho Type B that seldom can *all* this quality be transferred to the final plate. But isn't it a comfort to work with the realization that you are using a material that represents the ultimate in high speed, high contrast orthochromatic emulsions?

Reprolith Ortho Type B has such orthochromatic response that filtration can be accomplished with the greatest of ease, saving hours of hand work on the negative.

Why not try this fine Ansco emulsion soon, in either regular or thin base.

Its unmatched quality will convince you of just how much more there is to an Ansco film! Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.

There's more to an Ansco Film than meets the plate

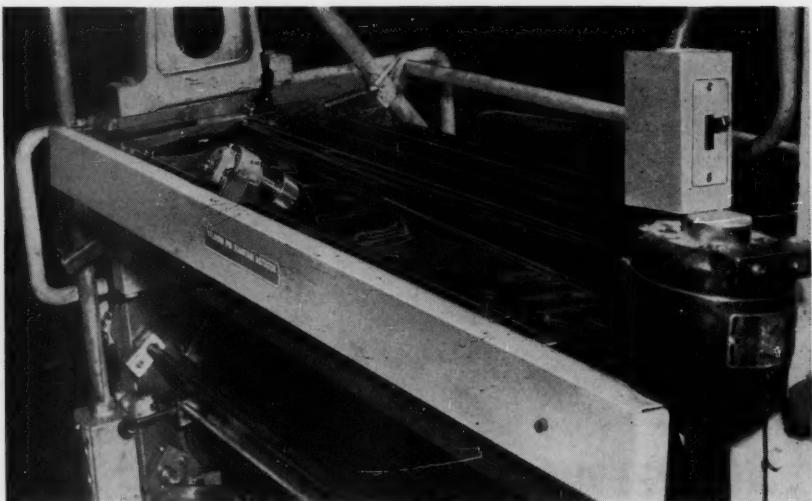


Ansco

Reprolith Ortho Type B

Only a Baldwin® Ink Fountain Agitator gives you all the cost-cutting advantages of a single cone

Here's a close-up of a 4-color Hantscho web-fed offset press showing a Baldwin Ink Fountain Agitator at work on one of the inking units. Ink makers say they can supply a much better ink when they know a press is equipped with Baldwin Agitators—the unique single cone force-feeds even the heaviest-bodied inks to the fountain roller.



... and adapts so easily to split-fountain work!

The unique Baldwin *cleans-in-a-minute* cone makes washups and color changeovers less of a chore for the pressman . . . reduces downtime on both web-fed and sheet-fed presses. What's more, adapting a Baldwin Ink Fountain Agitator to split-fountain work is merely a matter of "add a color . . . add a cone."

Here are more time-saving, cost-cutting advantages: You save ink right from the start! That's because Baldwin *force-feeding* means the pressman begins a job with only the amount he needs to finish it. And

you save two ways because the separate motor drive keeps ink mixed even during press shutdowns: (1) There's no ink-wasting skin to be fished out of the fountain; (2) there's no costly delay in starting the job—the pressman doesn't have to take time out for manual stirring.

More and more printers and lithographers report they can't afford to run even a small press—no matter how short the run—with Baldwin Ink Agitators. And, they say, the Agitators soon pay for themselves in ink-savings alone.

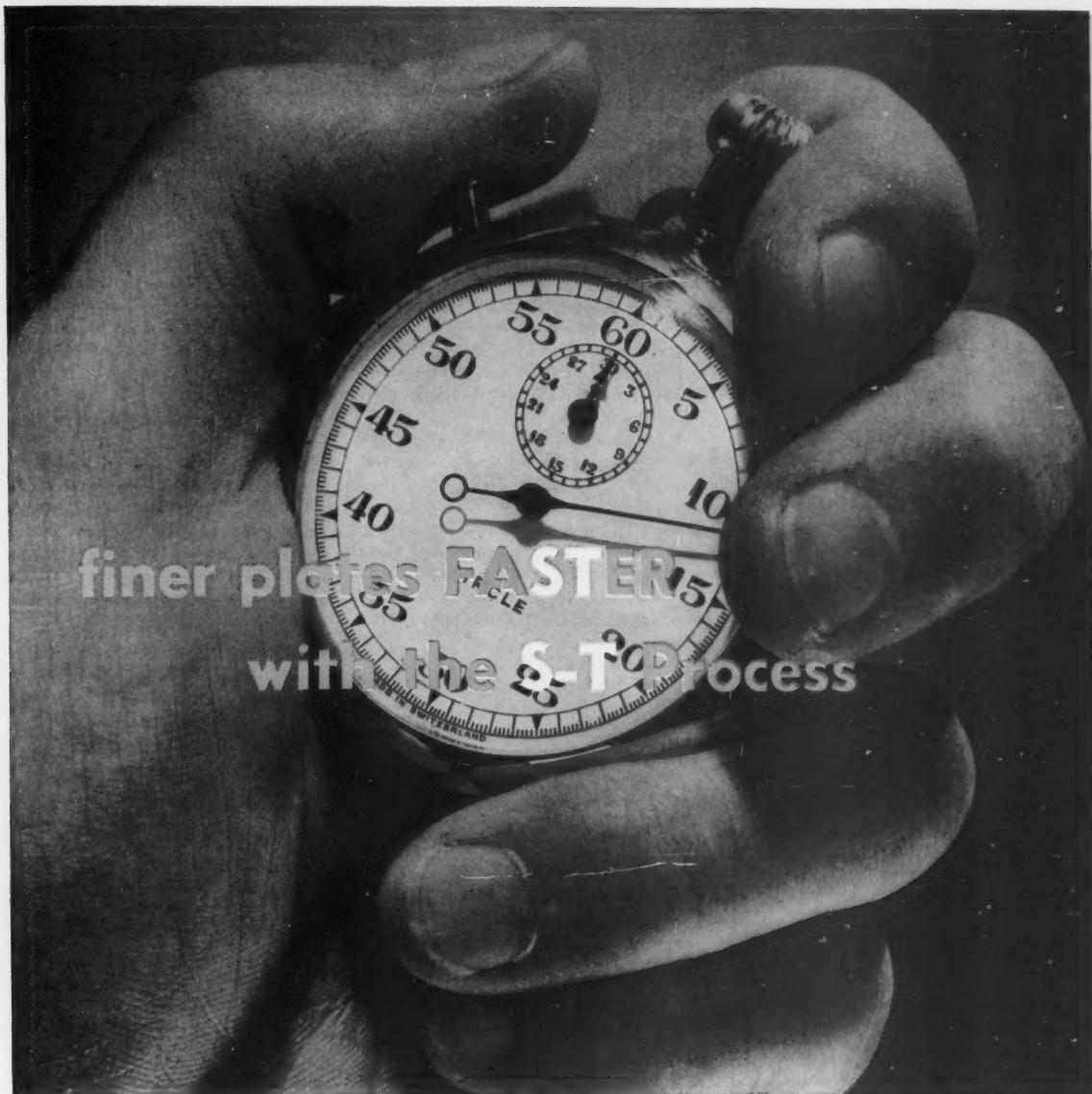


Add a color . . . add a cone! That's how simply you adapt Baldwin Ink Agitators to split-fountain work—another reason pressman and management alike go for them. Travel of individual cones is easily adjusted for any location of the color split. And the *cleans-in-a-minute* cone cuts color-changeover downtime to the bone. Baldwin Ink Fountain Agitators are licensed under U.S. Patent No. 2,848,952.

WILLIAM GEGENHEIMER CO., INC.

Manufacturers of Baldwin Ink Fountain Agitators • Baldwin Press Washers • Baldwin Water Stops • Baldwin Water Levels

80 Roebling Street
Brooklyn 11, New York
Phone: EVergreen 8-5610



The S-T Process — distributed exclusively by the Harold M. Pitman Company—gives you quicker, easier plate preparation, longer, more profitable press runs and consistently sharp reproduction. Utilizing mechanically grained plates for ideal retention of water, plus specially developed chemicals, the S-T Process can slash your costs, from the time a job is stripped until it leaves the press.

Full particulars — and all components of the S-T Process — are available from your nearest Pitman office.

S-T Plates are
manufactured by
Sumner Williams Co.
distributed exclusively by
the Harold M. Pitman Company

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Surface-sized to provide fine finishes for offset and letterpress. Made in eleven sparkling colors and bright white.

Ask your Franchised EASTERN Merchant for samples. Or write direct.



EASTERN
EASTERN FINE PAPER AND PULP DIVISION
STANDARD PACKAGING CORPORATION
BANGOR, MAINE



Likes Safety Editorial

Dear Sir:

I was very pleased to read your editorial on safety in the February MODERN LITHOGRAPHY. The subject is very timely. As staff representative of the Printing and Publishing Section of the National Safety Council, I have been trying desperately to awaken the industry through my efforts.

I would appreciate your permission to use the editorial for the next Printing and Publishing Newsletter. These Newsletters are sent to all members of the section.

I am enclosing the minutes of our last executive committee meeting in New York, Jan. 15 at the New York Employing Printers Association headquarters, to show you how timely and important it is to have stimulation such as your editorial.

H. C. Johnson
Staff Representative,
Printing and Publishing Section,
National Safety Council,
Chicago

Permission is gladly granted for such a worthy purpose.—Editor.

Wants Historical Photos

Dear Sirs:

We are preparing a slide presentation explaining modern lithography and giving something of the history and development of printing and lithography. While we are taking pictures of our plant to show modern equipment in action, I would appreciate any photographs that you think would help explain the steps in the development of printing and lithography from the days of wood blocks and stones.

Our purpose is to give the public an appreciation of the scientific advances represented by modern lithography by contrasting it with early printing equipment and methods.

A. J. Hackl,
Colortone Press,
Washington, D. C.

A batch of photos from our files, showing early developments in litho, has been sent. Congratulations on your very worthwhile project. Education of the general public on the advantages of offset is a much needed task.—Editor.

Seeks Pin Register Device

We are subscribers to your magazine, which we find very interesting because we have been adding new items to our line of lithographic machinery and supplies.

We would like to contact the manufacturer of a register system employing fiber

tags and a metallic plate with a pin that fits exactly into a round hole. In this manner negatives are held accurately for registration in the printing frame. We understand these are called "Bregman" pins.

We also would like the address of a supplier of Blue Print paper in rolls of about 50 yards.

V. C. Gonzalez,
Casa Gonzales Jiminez,
Havana, Cuba

Harold M. Pitman Co., Secaucus, N. J. is the dealer for Bregman Pins. Eugene Dietzgen Co., 218 E. 23rd St., New York, and other companies handle the Blue Print Paper.—Editor

Articles on Magnetic Inks

Dear Sir:

I was very interested in the article by Maurice Adler on "Using Magnetic Inks" (February ML, p. 64). You indicated that other information on magnetic inks had been published in the October, 1958 issue of ML. That issue no longer is in our office, so would you be kind enough to send tear sheets of the article?

E. J. Levandowski,
Kimberly-Clark Corp.,
New York

(Continued on Page 153)

Meetings

Lithographers and Printers National Association,
54th annual convention, The Greenbrier,
White Sulphur Springs, W. Va., April 13-15,
1959.

Southern Graphic Arts Association, 38th annual
convention and exhibit, Robert Meyer Hotel,
Jacksonville, Fla., April 27-29, 1959.

**Eastern Seaboard Conference of the Graphic
Arts Industries, Inc.**, Cavalier Hotel, Virginia
Beach, Va., May 7-9.

Research & Engineering Council, 9th annual
convention, Sheraton-McAlpin Hotel, New
York, May 18-20, 1959.

National Association of Litho Clubs, 14th an-
nual convention, Leamington Hotel, Minne-
apolis, June 11-13, 1959.

9th Annual Southwest Litho Clinic, Dallas, June
19-21, 1959.

Technical Association of the Graphic Arts, an-
nual convention, Hotel Manger, Rochester,
June 15-17, 1959.

**International Association of Printing House
Craftsmen,** Statler Hotel, New York, Sept. 5-9.

Printing Industry of America, 73rd annual con-
vention, Waldorf-Astoria Hotel, New York,
Sept. 6-10, 1959.

Label Mfgrs. Association, Park Sheraton Hotel,
New York, Sept. 6-12.

7th Educational Graphic Arts Exposition, Coli-
seum, New York, Sept. 6-12, 1959.

National Metal Decorators Association, 25th an-
nual convention, Roosevelt Hotel, New
Orleans, Oct. 12-14, 1959.

National Association of Photo-Lithographers,
annual convention and exhibit, Hotel Muehle-
bach, Kansas City, Mo., Nov. 18-21, 1959.



PRIDE IS A CHORE. He squeaks. Prefers baseball. In time his music will be important too. Pride needs time. And understanding. Pride. The inner balance that makes a man excel. Proud printers feel it. And, in their choice of fine papers, express it often.



Cover • Bond • Opaque • Offset • Ledger • Mimeo • Duplicator • Translucent

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, MAINE

Atlantic

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9

Let's Talk Performance...

Unmatched quality!

*Up to 20% more
production!*



NO WONDER MIEHLE 29 OFFSETS LEAD IN INSTALLATIONS

All over the country more Miehle 29 Offsets are being installed than any other press of similar size.

Why? Obviously, because the Miehle 29 is a better, more profitable investment.

Better in lithographic quality...with these features: true rolling cylinders to eliminate dot distortion and "long printing"...swing gripper transfer for hairline register at any speed...larger form rollers for full and even coverage.

Better in productivity...actual studies show that the Miehle 29 produces up to 20% more salable sheets per day than any other offset press of comparable size!

Performance like this is why printers select Miehle...and why they follow up with two, three or more 29 Offsets as their business grows.

Write or call now for complete details!

THE MIEHLE COMPANY
A DIVISION OF MIEHLE-GOSS-DEXTER, INC.
CHICAGO 8, ILLINOIS



Investigate all three Miehle Job Offset Presses: The 25...19½ x 25"—7500/hr./The 29...23 x 29"—7000/hr./The 36...23 x 36"—6500/hr.

LITHOFLO® PROCESSOR

produces better negatives... AUTOMATICALLY... at lower cost!

for EDWARDS BROTHERS, INC.

Lithographers, Ann Arbor, Mich.



Joseph W. Edwards, President, states: "Quality offset book printing requires quality negatives. Now we get negatives of uniform printing blackness automatically, with our new Lithoflo Processor, and it'll pay for itself easily in its first year of operation!"

Edwards Brothers lithographed and bound over 2,125 titles last year, including text books, technical manuals, year books, reprints, and many other types of literature. One of the most productive printing firms of its type, this progressive company now operates in a brand new 1/2-million dollar building, at Ann Arbor.

Described as "indispensable," their new *Lithoflo Processor* now produces 25% more negatives... all of superb, uniform quality... than previous methods had produced, while saving better than 10% on chemical consumption!

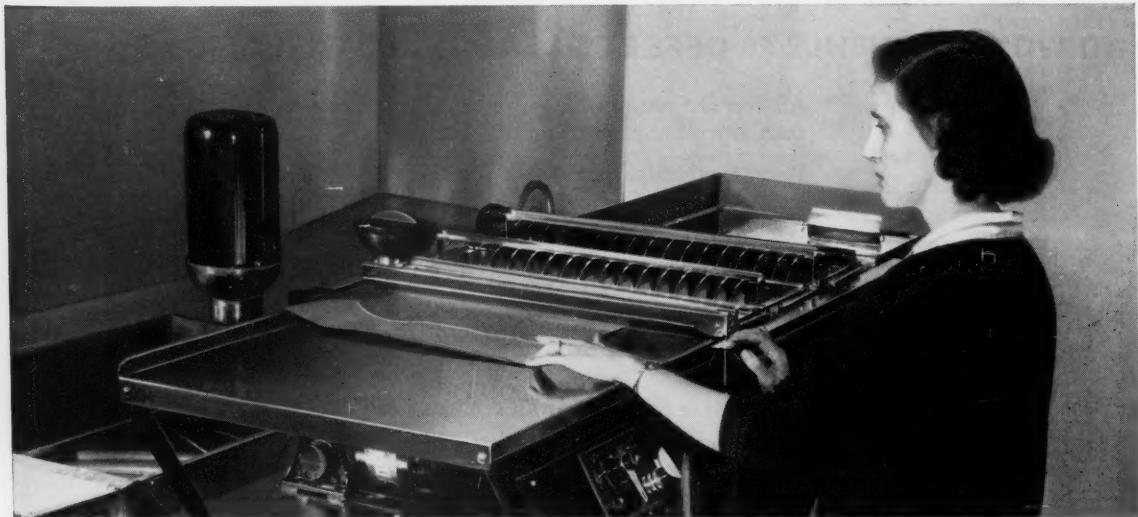
Graphic arts negatives or cut sheet film are developed, fixed and washed at speeds up to two and one-half 20" x 25" sheets per minute! Time, temperature and agitation are automatically controlled in its simple, one-man operation.



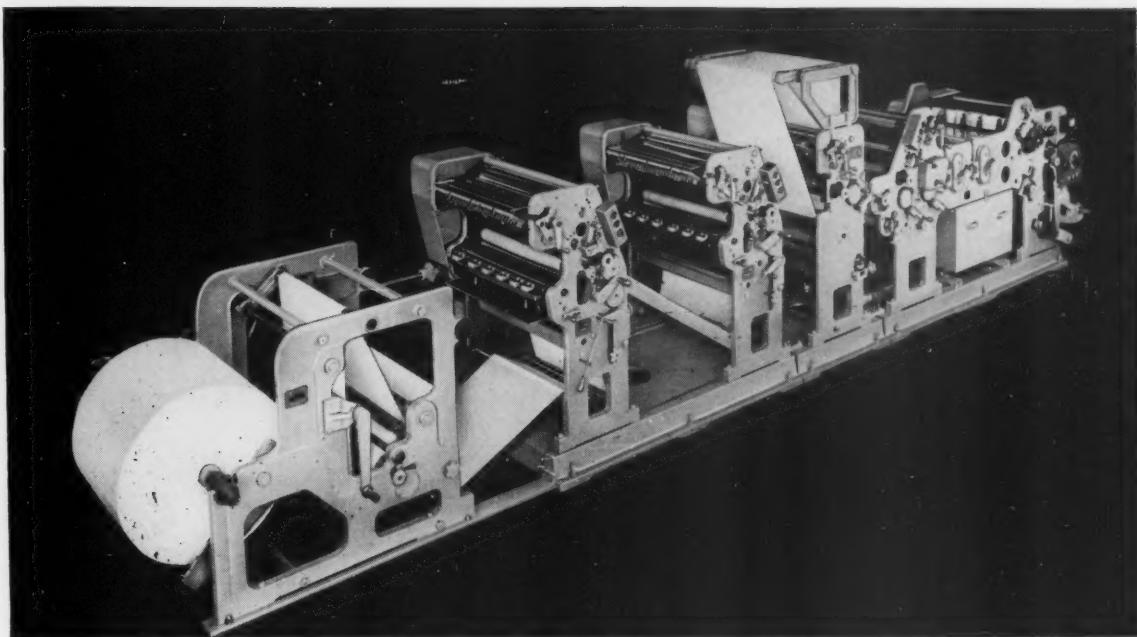
Find out how this amazing machine can start saving money for you.

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High speed and economy with ATF-Webendorfer Business Forms Presses



ATF's new web-fed Business Forms Presses feature high printing speed plus an open, accessible press structure which makes the pressman's job easier. All operations are handled from floor level. All controls are within easy reach, for fast, simple adjustments.

ATF Business Forms Presses are available with either offset or rubber plate printing units—or a combination of both. Sizes: 17" and 22" cut-off, with 26½" maximum web width. A variable size rubber plate forms press is also available, with 14" to 26" circumferences by 26½" web width.

These features and attachments handle the various special operations used in business forms printing:

Combination numbering and imprinting, or double numbering, unit

A common fountain inks both parts of this double unit. The numbering section can be hand inked with a different color from that in the fountain.

Teletype and file hole punch units

Designed for circumferential setting of all punch rings. Split type file hole punch rings, coded to maximum hole spacing, give great flexibility in arranging punch patterns. Teletype unit includes three sets of high-precision double row punch rings arranged for lateral adjustment after initial setting. Long range compensating rollers between units insure quick, accurate register control.

Continuous and jump vertical perforating unit

This unit includes both continuous and jump perforating, and operates on one or two shafts, both easily adjusted sideways. A third shaft is provided for the slitting operation.

Cross Perforator

Two solid steel blade cylinders perforate against hardened solid steel anvil cylinders.

Magnetically controlled center rewinder

The new ATF rewinder is driven by its own independent motor through a dancer-controlled eddy current clutch, insuring proper tension and perfect rolls. It can be operated in either direction of rotation by a single switch.

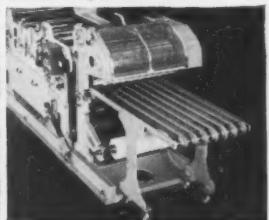
Zig Zag folder (optional)

In ATF's zig zag cylinder folder, the paper is under positive control at all times to insure accurate, straight folded packs. The creeping belt delivery table rolls away when the rewinder is to be used.

Punching section of press, including adjustable file and line hole units and the skip or continuous perforating unit.



Zig zag folder, including creeping belt delivery table with adjustable stroke, and roll-away casters.



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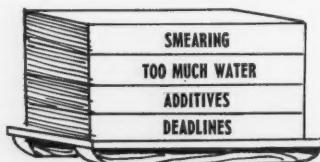
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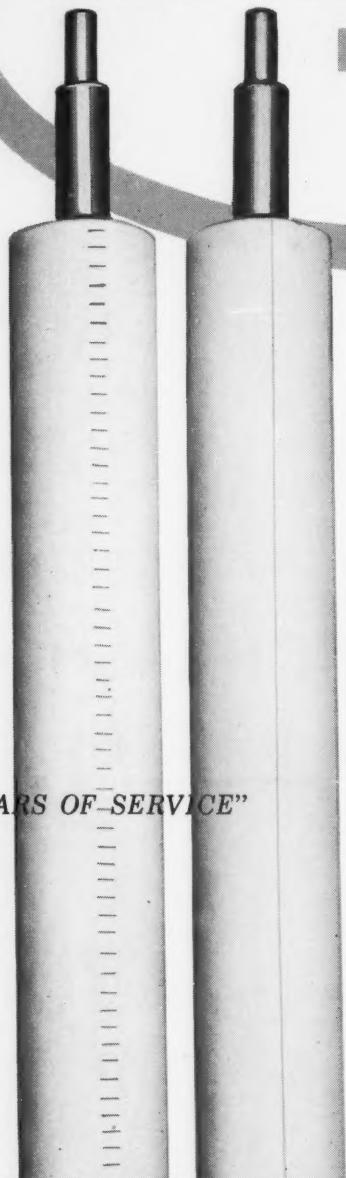


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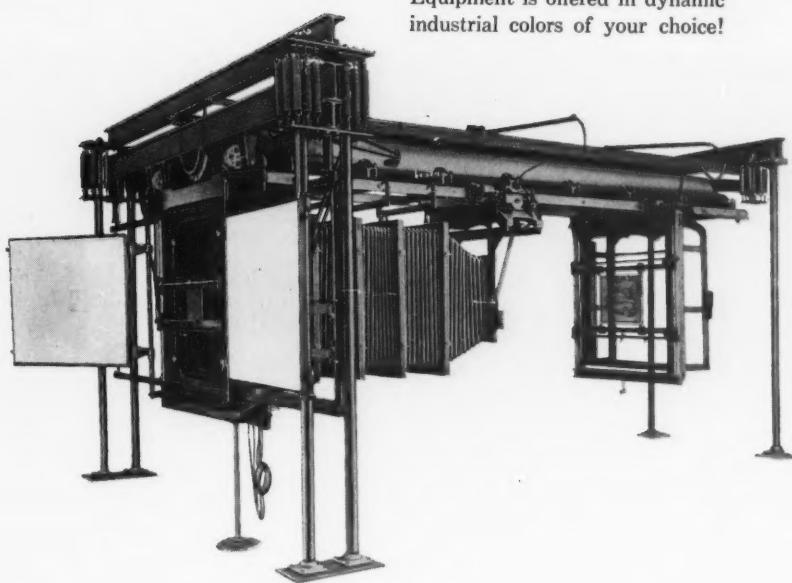
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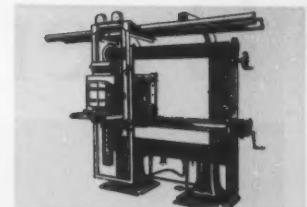
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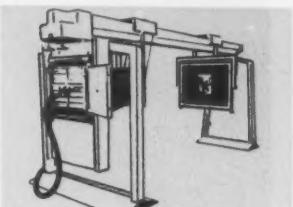
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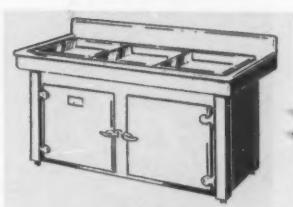
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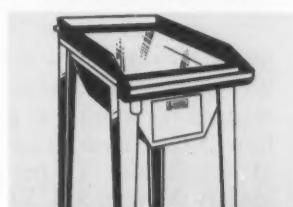
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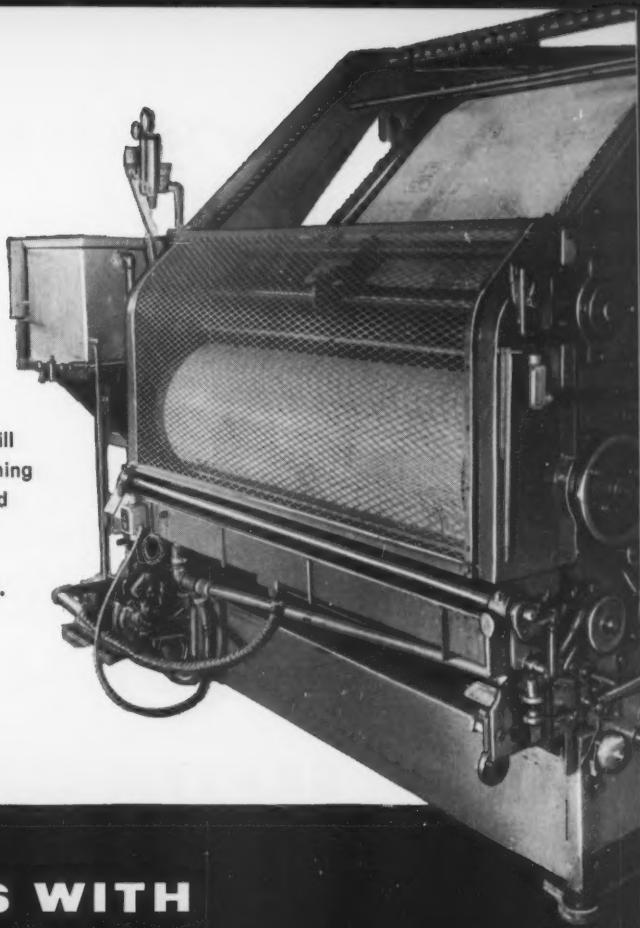
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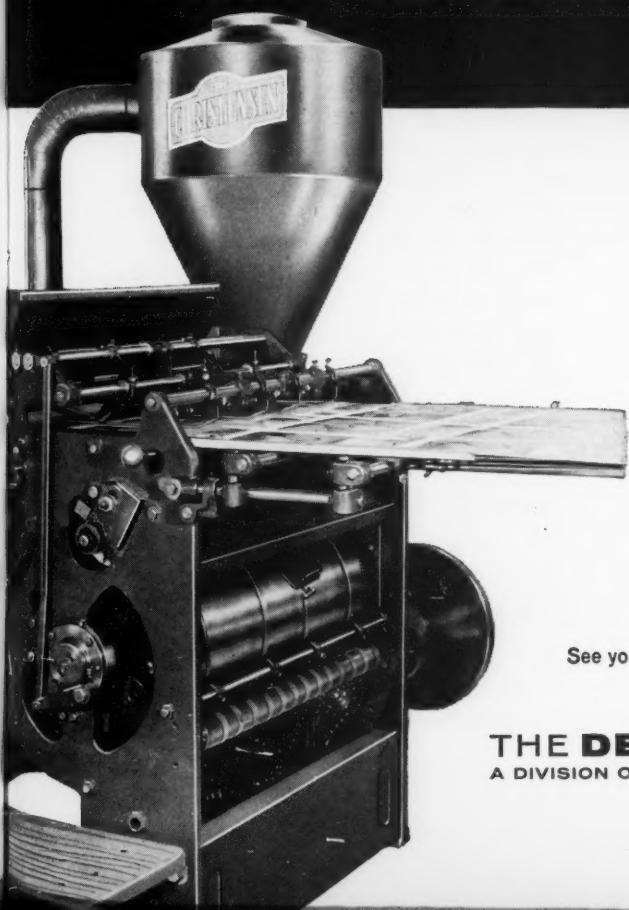


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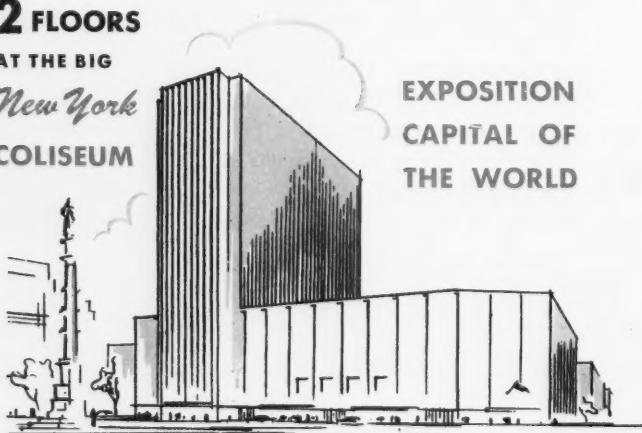
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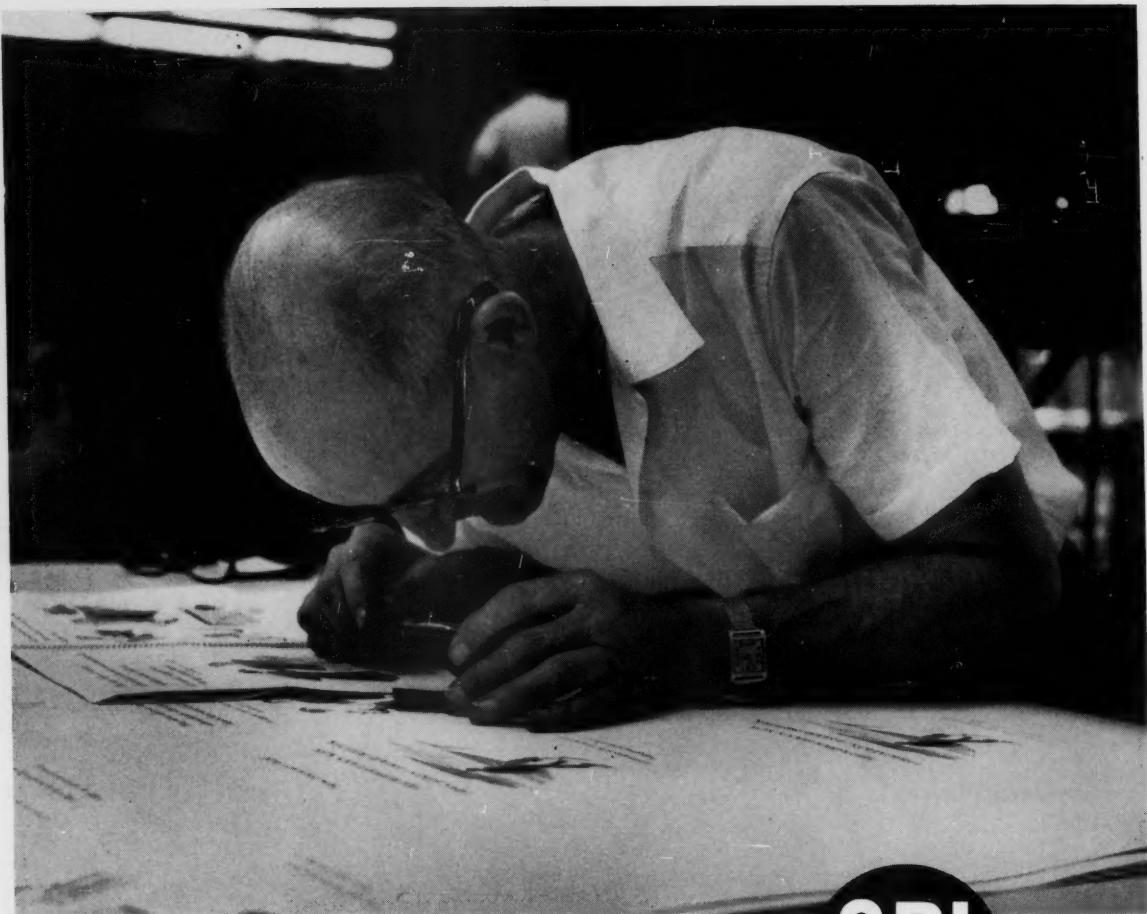
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Oakland	Blake, Moffitt & Towne		
Sacramento	Blake, Moffitt & Towne		
San Francisco	Blake, Moffitt & Towne Carpenter Paper Company†		
San Jose	Blake, Moffitt & Towne		
Stockton	Blake, Moffitt & Towne		
COLORADO	MINNESOTA		
Denver	Carpenter Paper Co.* Graham Paper Co.	Minneapolis.....C. J. Duffey Paper Co.	
		Inter-City Paper Co.	
		St. Paul.....C. J. Duffey Paper Co.	
		Inter-City Paper Co.	
CONNECTICUT	MISSISSIPPI		
Hartford	John Carter & Co., Inc.	Jackson.....Jackson Paper Co.	
New Haven	John Carter & Co., Inc.	Meridian.....Newell Paper Co.	
DELAWARE	MISSOURI		
Wilmington	Whiting-Patterson Co., Inc.	Kansas City.....Carpenter Paper Co.	
DISTRICT OF COLUMBIA	NEBRASKA		
Washington	The Whitaker Paper Co.	Midwestern Paper Company†	
FLORIDA	St. Louis.....Acme Paper Co.	St. Louis.....Acme Paper Co.	
Jacksonville	The Jacksonville Paper Co.†	Shaugnessy-Kniep-Hawe Paper Co.	
Miami	The Everglade Paper Co.		
Orlando	The Central Paper Co.		
Tallahassee	The Capital Paper Co.		
Tampa	The Tampa Paper Co.		
GEORGIA	MISSOURI		
Atlanta	The Whitaker Paper Co.†	Kansas City.....Carpenter Paper Co.	
Macon	The Macon Paper Co.	Midwestern Paper Company†	
Savannah	The Atlantic Paper Co.	St. Louis.....Acme Paper Co.	
IDAHO	St. Louis.....Shaugnessy-Kniep-Hawe Paper Co.		
Boise	Blake, Moffitt & Towne		
Pocatello	Carpenter Paper Co.		
ILLINOIS	NEW HAMPSHIRE		
Chicago	Bradner Smith & Company†; Dwight Brothers Paper Co.†; Parker, Schmidt & Tucker Paper Co.	Concord.....John Carter & Co., Inc.	
	Charles W. Williams & Co.†		
Decatur	Decatur Paper House, Inc.		
Pearl City	Peoria Paper House, Inc.		
Quincy	Irwin Paper Co.		
Rock Island	C. J. Duffey Paper Co.		
INDIANA	NEW JERSEY		
Fort Wayne	The Millcraft Paper Co.	Newark.....Central Paper Co.	
Indianapolis	Indiana Paper Co., Inc.	Trenton.....Central Paper Co.	
IOWA	NEW MEXICO		
Des Moines	Carpenter Paper Co.	Albuquerque.....Carpenter Paper Co.	
	Pratt Paper Co.		
Sioux City	Carpenter Paper Co.		
KANSAS	NEW YORK		
Topeka	Carpenter Paper Co.	Albany.....Hudson Valley Paper Co.	
Wichita	Southwest Paper Co.	Binghamton.....Stephens & Co., Inc.	
KENTUCKY		Buffalo.....Hubbs & Howe Co.	
Louisville	The Rowland Paper Co., Inc.	Jamesstown.....The Millcraft Paper Co.	
LOUISIANA		New York City.....Aldine Paper Company†;	
New Orleans	The D & W Paper Co., Inc.	Forest Paper Co., Inc.	
		Holyoke Coated & Printed Paper Co.†	
		Milton Paper Co., Inc.	
		Paper Sales Corporation†	
		Pohlman Paper Co., Inc.	
		Reinhold-Gould, Inc.	
		Royal Paper Corporation	
		The Whitaker Paper Co.	
		Charles W. Williams & Co.†	
		Bulkley, Dunton (Far East)†	
		Bulkley, Dunton S. A.†	
		Champion Paper Corp., S.A.†	
		Champion Paper Export Corp.†	
		Genesee Valley Paper Co.	
NORTH CAROLINA			
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		Raleigh.....Epes-Fitzgerald Paper Co.	
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Manhattan			
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THE CHAMPION PAPER AND FIBRE COMPANY

General Office: Hamilton, Ohio

Mills at Hamilton, Ohio . . . Canton, N. C. . . Pasadena, Texas

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†PRINTING PAPERS & BOX WRAP GRADES
‡PAPETERIE GRADES

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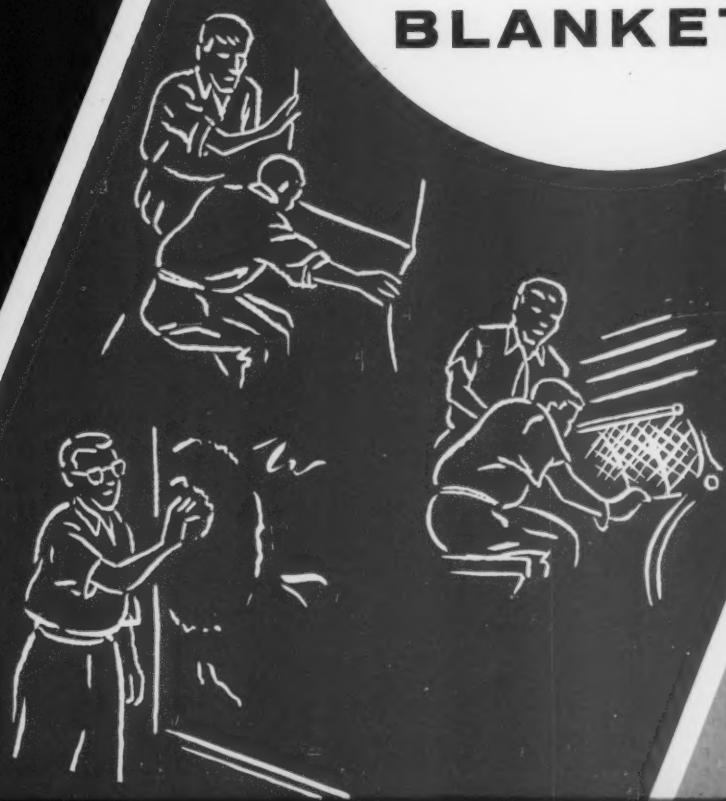
ON, OHIO



**Information
you can use
regarding
OFFSET
RUBBER
BLANKETS**

prepared by the William Recht Co., Inc.,
manufacturers of the REXON blanket.

50 Church Street, New York, N. Y.



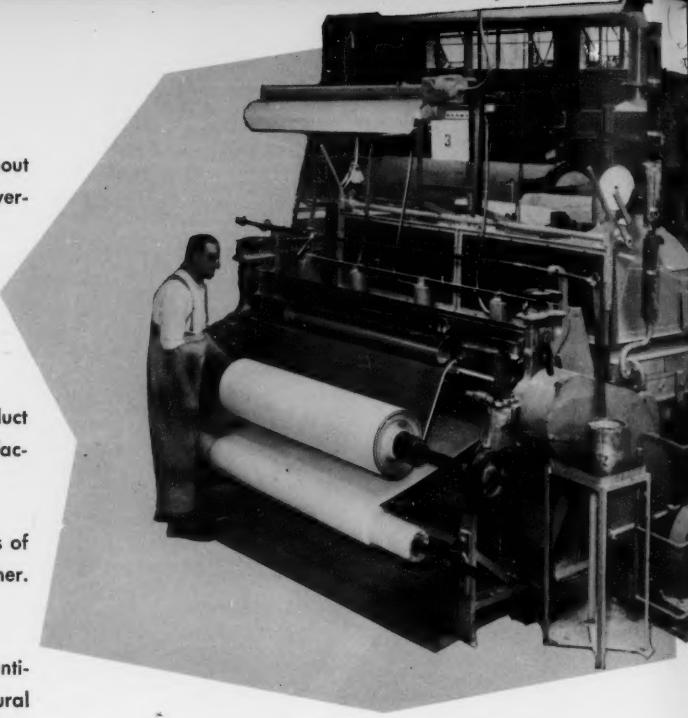
OBJECT OF THIS BROCHURE

Our intention is to give you honest, useable information about offset blankets without employing meaningless phrases or advertising "puffing".

THE MANUFACTURE OF OFFSET BLANKETS

REXON, the first offset blanket manufacturer, prepares its product in the same or similar manner as most other blanket manufacturers, which is as follows:

1. A carcass is manufactured by laminating 2, 3 or 4 layers of pre-stretched cotton fabric of varying characteristics together. Each layer is interleaved with an adhesive compound.
2. A "rubber dough" is produced of vulcanizing agents, anti-oxidants, plasticizers, reinforcing compounds, pigments, natural rubber and synthetic rubber.
3. The rubber dough is spread on the carcass in successive layers of approximately .0005 inches each. This is the most crucial step.
4. The entire blanket is vulcanized and aged.
5. A protective powder is applied to enable the blanket to resist oxidation and the destructive influences of moisture.
6. Final trimming and inspection remove last traces of imperfections.



1. Mr. Tom Dagnelli and Mr. Andy Caccia of Snyder & Black



2.

CARE AND USE OF OFFSET BLANKETS

Only a few basic rules need be followed.

1. STORAGE—If blanket inventory turns over very quickly (one month or less) the only rules for storage are to keep blankets in rolled form (fabric side out) and away from heat and light. Blankets that are to be held one month or more before use should be stored in the tube provided by the manufacturer which in turn should be placed in an upright position, that is, with one end on the floor.

2. CUTTING—Blankets should be cut so that all 4 corners measure 90°. Since the blanket manufacturer is in a better position to cut blankets accurately, this task should be left to him unless the lithographer uses a large number of blankets. An irregularly cut blanket leads to improper bar settings and consequent dimples and ridges.

Mr. Benjamin Altamore and Mr. Mathew Prestol of Industrial Metal Lithograph Corporation

3. PUNCHING—If the blanket must be punched to accommodate the bars, do so in a shallow arc causing greater tension at the edges. This technique will reduce sinking tendencies and central low spots. The bow should be:

one-eighth inch on a 22" wide blanket
three-sixteenths inch on a 34" blanket
one-quarter inch on a 45" blanket
five-sixteenths inch on a 70" blanket

Try to use a device that will punch cleanly. (Similar to that sold by the William Recht Company at \$6 to \$10 each.)

4. ASSEMBLY—Once the bars are affixed to the blanket, apply a wet rag to the fabric side so that the entire surface is rendered damp; then roll the blanket into a cylinder and carry it to the press. Blanket should always be carried in this way. After placing the bars in position with the blanket around the cylinder, tighten with a wrench to a firm position. Do not "stand" on the wrench, jerk it, or add lengths of pipe to increase leverage. After 1,000 to 1,500 impressions, tighten again.

5. BLANKET WASH—Any petroleum solvent is injurious to the natural and synthetic rubbers and the adhesive compounds used in blanket manufacture. Therefore, we recommend the least amount of blanket wash be used that will accomplish the cleaning



Illustration
(Exaggerated for
Study Purposes)



Mr. Frank Capetta of Parish Press



Mr. George Mirabelli and Mr. Ronald Lappola of Advertisers Offset Corporation



Mr. Carl Greco of Kipe Offset

job. Similarly, the quicker the solvent dries, the less opportunity it has to destroy the inherent characteristics of the blanket. For these reasons the highest flash solvent consistent with ease of use and obedience to fire regulations is recommended.

Those readily available are:—

MANUFACTURER	PRODUCT
Anchor Chemical Company	Ronolene
Esso Standard Oil Company	Varsol No. 1
Esso Standard Oil Company	Solvesso No. 150
Federal Mining & Mfg. Company	Febravan
Knox Soap Company	Little Benji Blanket Cleaner
Litho Chemical & Supply Co.	No. 8002
William Recht Co., Inc.	XK-142
Harry H. Rogers Co., Inc.	Rogersol Solo 212
Socony-Mobil Oil Company	Sovasol No. 3
Socony-Mobil Oil Company	Sovasol No. 5
Varn Products Co., Inc.	Nu-Solv

as well as "Litho-Kleen", developed by the Lithographic Technical Foundation, which can be prepared by dissolving 1½ avoirdupois ounces of hydroquinone in 1 gallon of secondary butyl alcohol and mixing, as needed, with an equal amount of Stoddard solvent. It is suggested that a small amount of water be added to the wash-up rag.



6. RESTING—After each change of sheet size the blanket should be removed from the press, cleaned with solvent, hung from the gripper bar, and rested for at least a day to enable the rubber at the crease to resume normal level. Dusting with $\frac{1}{2}$ part sulfur powder and $\frac{1}{2}$ part soapstone powder after the blanket is clean and dry is ideal.

7. SPECIAL COMPOUNDS—Recently a number of chemical compounds have become available that promise, among other things, to restore life, reduce tack, harden the blanket, restore gauge, remove glaze, etc. Many of them will accomplish the desired results if the offending condition is such that the active ingredients of the compound may attack it. However, generally speaking, it is better to isolate and eliminate the cause of the condition than to attempt to treat it with blanket preparations. If in doubt consult your blanket manufacturer.

GLOSSARY AND EXPLANATION OF OFFSET BLANKET DEFECTS

Blanket difficulties fall into various categories described by phrases that have become fairly well-known in the industry. Some of these problems are traceable to blanket manufacture, some are merely the results of other shortcomings which manifest themselves on the blanket. In order that you may accurately describe your difficulty, you should be familiar with these terms and their definitions.

1. BLISTERING—“Bubbles” of loose surface rubber breaks, usually near gripper bars as a result of solvent attacking and swelling the lower face rubber or interply material.

2. CURE MARKS—Uneven ridge of from $\frac{1}{2}$ ” to 3” running in the across the cylinder direction of the blanket. Caused by improper action of blanket spreading mechanism.

3. DEBOSSING—Action of ink vehicle causes image area on blanket to contract to such an extent that uneven squeeze and light dots result.

4. DIMPLES—Buckling of blanket caused by failure to punch blanket holes coincident to bolts on blanket bars.

5. EMBOSSED—Action of the ink vehicle causes image area on blanket to expand to such an extent that uneven squeeze and slurred dots result.

6. FLARING—Sides of the blanket curl up toward the printed surface. This difficulty occurs when the blanket has been excessively tightened around the cylinder.

7. GHOSTING—Image from previous job run on that blanket appears in light tones on present job. Indicates that blanket was improperly washed up. Although all blankets will stain, this stain should not print after washup.

8. GLAZING—A transparent sheet that seals the pores of the blanket and reduces its ability to pick up and release ink. This difficulty usually has its foundation in paper and ink problems but may be temporarily rectified by washup or application of special compounds.

9. LOW SPOTS—After blanket has been stretched around cylinder and printing begun, light areas appear on the sheet. This condition has two sources. Either the cotton weave or pre-stretching of carcass

was done improperly or the blankets have been stretched beyond endurance on the cylinder. Note that the backer acts like a chain of cotton fibers. When excessively stretched, the weakest fibers will break, causing a thinning of bulk in that area and consequent low printing surface.

10. MELTING—Solvents used in heatset inks will attack some rubber polymers and cause a softening that will appear as liquefaction. Use specially prepared heatset blankets for this type of operation.

11. PEELING—Abrasive action of plate causes successive layers of rubber to rub off the surface. Caused by too great a squeeze between plate and blanket or improper binding of layers of rubber during squeezing process.

12. PILING—2nd, 3rd or 4th down blanket picks up ink from paper which has already been lithographed. Results are weak colors and spots of color improperly placed. It must be remembered that a certain amount of this is unavoidable, but should be controlled by properly developed “release quotient” between blanket and plate as opposed to blanket and printing surface.

13. PLY SEPARATION—The rubber and each of the layers of cotton backer lose their adhesion. This condition generally begins at the side edges of the blanket near the bars and is caused by improper curing of the adhesives or excessive and incorrect use of solvent washup. Manufacturer should seal the edges of the blanket with vulcanizing compound to retard development of this condition. Occurrence on Duplicator presses is more pronounced but may be lessened by being careful that rag does not extend beyond edge when cleaning blanket.

14. PIN HOLES—Small pitted depression in the blanket caused by the abrasive nature of one of the devices used in manufacture.

15. POROUSNESS—Rubber has a natural tendency to unite in long and complex polymers. Upon stretching, the distance between the polymers becomes exaggerated and when this distance is excessive rough surface results. This is called porosity and can be observed in the printed sheet by evidence of a mottled effect.

16. RIDGES—Artificially induced tendency of a blanket to back away from blanket cylinder caused by improper bar setting.

17. SOFTNESS (OR HARDNESS)—Durometer readings of from 65 to 85 Shore are normal for offset blankets. Soft blankets will print better, get tackier, wear out more quickly, handle easier, accept ink better and maintain gauge less accurately than hard blankets.

18. STRETCHING—Blanket becomes loose around the cylinder, causing slurred dot and must be “taken up” after each few thousand impressions. This condition occurs when carcass has not been properly pre-stretched.

19. SWELLING—Action of fountain solution and ink on rubber facing causes entire blanket to puff up, lose proper resiliency, and become tacky.

20. TACKINESS—Tendency of the sheets to stick to the blanket, caused by the action of synthetic resin on synthetic rubber. This condition is one of extremity for it is the very nature of the adhesiveness of the rubber which permits sharp dot reproduction. Only when this adhesiveness becomes strong enough to interfere with the free movement of the sheet through the press does this characteristic become objectionable. Can be reduced by special compounds or by solution of solvent and hydroquinone.

21. TEETHING—Same condition as cure marks.

22. UNEVEN GAUGE—Different thickness of blanket at different locations. Blanket should not vary more than .001” within itself nor more than .003” from the standard. Caused by uneven squeezing of rubber compound on surface of blanket and failure of regulating devices. REXON blankets are manufactured under controls operated by radioactive isotopes.

23. WATER MARKS—Grey or Brown wavy lines on fabric side of blanket of varying color intensity and extending a distance of 1” to several feet. This condition is caused by leakage of protective canvas cover during aging of blanket but it will not affect the printing qualities of the blanket.

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BECKETT

Hi-White

The illustration on the front of this insert was featured in a recent American Cyanamid advertisement. The headline in this ad read — "Cyanamid Chemistry gives new color to your Easter outfit". The body copy begins: "Easter is traditionally a time for new clothes for all the family. And what would they be without color — color to make them bright and gay as the season itself?"

BECKETT HI-WHITE gives new color to your printing. This extraordinary paper gives an impression of dramatic, startling brightness . . . yet it has a roseate undertone which creates a feeling of warmth. It accentuates white areas (note the beautiful whites in the little girl's hat, collar, gloves, etc.) but it also imparts extra sharpness to type, produces an effect of deeper tone to black and to colors.

THE BECKETT PAPER COMPANY

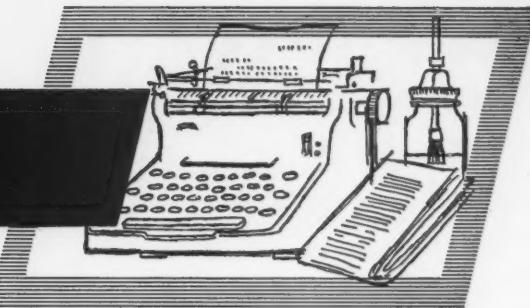
Makers of Good Papers in Hamilton, Ohio, Since 1848



PRODUCTION NOTE:
The illustration on the reverse side was produced by offset lithography, four-color process. Separations were made from an Eastman Kodak Type C color print. Printed 8 up on a one-color press.

This is BECKETT HI-WHITE, Coral finish, 100 lb.

EDITORIALS



No More Crossroads

THE classic concept of American business conventions—the stuffy meeting room and the equally stuffy speaker trying vainly to keep his audience awake, if not actually attentive, with the daring assertion that ". . . we stand at the crossroads"—is fast going into limbo. And well it might.

Nowadays, dating roughly from the end of World War II, trade associations have become aware of the fact that businessmen have literally dozens of conventions vying for their attention each year. They go, if they care anything about their business, to the meetings that will give them some practical advice on their particular problems, not a lot of hogwash about the grave threats to our crumbling civilization.

They want intimate sessions wherein they can discuss their problems with others who have essentially the same troubles. They want round table discussions and question and answer programs.

The LPNA convention this month, as a glance at the program in this issue will show, we feel strikes a nice balance between the specialized meetings according to product and the conventional general sessions. This is true of many other programs of recent years, including the NAPL.

Still, with all our progress, don't expect that oldtime connoisseur of the cliché and stock gestures, the "keynote speaker," to be gone completely as you make the rounds of conventions this year. With all the advances we haven't killed him off yet and anyway, what would a convention be without him?

J. C. KITSON, foreman of the camera and plate department of Democrat Printing Co., Madison, Wis., is a man who isn't afraid to try something new, as shown by his progressive attitude revealed in the article elsewhere in this issue. (Page 51)

But Mr. Kitson, whose department has done some rather amazing things with presensitized plates, is realistic enough to know that too many lithographers—cameramen, platemakers, pressmen or whatever—refuse to change their ways no matter what comes along.

"They say, 'if we've got to change our camera technique or press operation to get good results from a presensitized plate, then the plate must be wrong.' They are afraid of the unknown—afraid to venture into something that is different or requires changes . . . If the lithographic industry is to go forward, many litho craftsmen will have to change their thinking and methods of operation."

Far better, he asserts, to take the outlook that "there could be a better way, let's find it! . . . Everybody, the craftsman, his company, the printing industry and finally the customer, will be better off because of it."

Mr. Kitson's eloquent remarks need no further comment from us, other than, perhaps, Amen.

'There Could Be a Better Way'

Web Offset

By John B. Scouller

Camden, Ark.

Part IV: Planning for the Press

A GREAT deal of thinking and planning should precede the decision to purchase a web-offset press. The lithographer either intends to convert certain work from his sheet-fed presses or go after new work—work which would require a web-offset press. In either case he is undertaking a major expansion program—one that will affect all parts of his organization.

The waiting period for a standard web-offset press is from six to 10 months. Unusual or special features would increase the time required to deliver the press. During this waiting period the lithographer should sit down and carefully analyze each department of his plant to determine just how the new press will affect these departments. By taking the necessary steps to avoid potential trouble areas, problems can be avoided when the press arrives and is put into production.

Everyone realizes that a web press is a production machine. But the lithographer whose thinking is limited by having only sheet-fed experience probably does not fully realize the enormous production capacity of modern day web-offset presses. By comparing the production of the new press with sheet-fed equipment, this realization is made more striking.

Web Volume Compared with Sheet-Fed

A two-unit perfecting web-offset press of the 22 $\frac{3}{4}$ " size is roughly equal to a 22 x 34" or 23 x 35" sheet-fed press, in sheet size. But since the web press has *four* plate cylinders, it is equal to *four* single color sheet-fed presses or

two two-color presses as far as number of cylinders is concerned. But sheet-fed presses run at 6,000 or 7,000 sheets an hour, while web presses are more than three times as fast. This means that the web press equals 12 single-color presses or six two-color presses of the same sheet size. That is a lot of production capacity! At 80 percent capacity, it is more than 120,000 32-page signatures in a seven hour running day.

Being able to produce 120,000 signatures in one shift means that the whole plant—from accounting to shipping—is going to be greatly affected. If the plant is still being managed by a strong, one-man management, this new press may be the straw that breaks down this faulty type of management. It may mean that working foremen will no longer be able to share their time.

The qualifications of all the foremen and supervisors should be examined closely to determine if they will be capable of handling the new load caused by the press. Perhaps major changes will be necessary in order to maintain smooth production. Furthermore, the production scheduling department—if one exists—will have to be expanded in order to provide the tight scheduling required by publications. The mere increase in volume will also put a strain on scheduling. A plant which got away with sloppy management and control when working with sheet-fed presses will find itself in dire circumstances unless steps are taken to correct this situation. If these steps are taken before the press arrives, lost accounts and ulcers will be avoided.

Cost of Press and Equipment

The lithographer is aware when he signs the contract for his web press that this type of equipment is expensive. A two-unit press of the size under discussion, with a modern folder and drier, costs in the neighborhood of \$150,000. This does not include imprimers or other accessories. Furthermore, if the lithographer stops his figuring at this point, he will be in for a big surprise because before the press can be put into production he must pay for having it disassembled and shipped, erected, wired, and connected to gas, water, and compressed air. This will cost an additional \$5,000, at the minimum.

This sum covers the press with its drier in condition to run. Now the lithographer should take into account the additional working capital which will be needed during the period when the press is just getting started but before much in the way of sales revenue is coming in. This is

This series of articles on web-offset is directed primarily to the many printers and lithographers who are considering purchase of a web-fed offset press or are interested in this type of printing. Although many specific answers and suggestions are given, the articles are not intended to be solutions to technical problems that the present web-offset owner might be experiencing.

The author is a graduate of Carnegie Tech's School of Printing Management and is currently with the Hurley Co., Camden, Ark., which has just installed a two-unit web-offset perfecting press for publication work.



Keeping a web-offset press supplied with orders is a big job for any sales force since these presses have such large production capacities. Products produced by web-offset presses range from

the period when the bugs are being worked out and the sales force is trying to convince prospective customers of the value of their web-offset printing. Additional working capital is also needed because the sales volume has increased, causing increased inventories, work in process, etc.

Computing Hourly Costs

Hourly costs are easy to calculate when a piece of machinery has been in operation for a long period, but to determine an hourly cost before a new piece of machinery is installed requires a sharp pencil and a clear crystal ball. It is essential for sales purposes that an estimated hourly cost be worked out before the press arrives. In fact, it should have been worked out even before the decision to buy the press was made. Estimated hourly costs should include such unknowns as the amount of gas the drier will use, the amount of water required by the cooling or chilling rollers, power consumption, operating supplies, and the percentage of production which can be expected.

Whether to figure on a one-shift or two-shift operation is a major management decision. It seems to be the thinking in the trade that a web-offset press can be operated profitably with a one-shift operation but should be run two shifts if possible. Since the press is such a very expensive piece of equipment, it is essential that it be run as much as possible to recover the high depreciation and other fixed costs. Further, web presses have a relatively low resale value and so should be operated with this thought in mind. Production economies can also be realized if the press is operated on a two-shift basis.

Estimating for Web-Offset

Once estimated hourly costs have been determined, the estimating department can get to work. Estimators must first learn the advantages, disadvantages, and limitations of the new press. The different combinations of webbing and color must be learned; the various impositions must be mastered. Perhaps use of informal schooling sessions for the estimating and sales personnel conducted by someone in the production department is the easiest way to



throw-away material and cold-type newspapers to high quality two- and four-color heat set work on coated stock like the typical publications shown in these photos.

get the estimators and salesmen started on the right foot. A web press is a new and strange animal to these front office workers but it is essential that they become as familiar with it as they are with the present equipment in the plant.

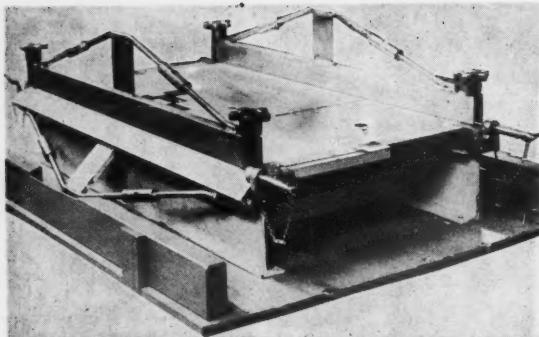
Once this information has been mastered, the estimating department may want to work out price charts for various quantities of different products and color combinations which the press is capable of producing. This is an aim of most estimating men. For a sheet-fed plant producing standard size and repeating type work, these charts can be made. But for the average sheet-fed plant, such charts are limited since the specifications vary so much from job to job. Any attempts to standardize sizes in order to achieve greater plant economy, such as the "Knox Standard Guide to Planned Printing," have met with opposition from customers.

The nature of web presses makes the use of such charts possible. You are limited by the types of folds possible; and one dimension always is a fixed one. Each press is limited to a certain number of web and color combinations, as outlined in the chart in Article No. 2 (*February ML*, p. 48). The major factor which varies is the web width, and even this has very definite limits. Because of all these limitations, charts for paper costs and press work can be easily worked out by the estimator. Whether this type of chart is feasible for the preparation departments is questionable since these costs can vary widely.

Figuring Paper Costs

Although paper is always a major factor in the estimating of any printing job, it is of greater importance to the estimator of web presses since so much more paper is used. Because of the high speed of the press and the longer runs, paper is a greater percentage of the cost of web jobs than sheet jobs. In addition, paper for web presses is bought in rolls, which requires new estimating skills. The estimator must know how many pounds of paper a job will require. This can be found by finding the ream weight, just as in sheet-fed estimating. He then must translate this into rolls.

The estimator must also be able to determine the num-



Web-offset presses use a bending jig like this to bend the plate to fit the plate holding devices in the cylinder. This also assists in registering since the platemaker burns center marks onto the plate to match the scribed marks on the plate bending jig. Close cooperation between the stripping and plate departments with the web pressroom is essential during this planning stage.

ber of feet in a roll, since he may want to know the number of cutoffs. The charts accompanying this article (page 50) should assist in these calculations.

One of the advantages of web-offset is lower (about 10-15% can be saved) paper cost. However, rolls of paper are sold by gross weight. You pay for the paper in the roll, the core (fiber cores are included in the gross weight) and the wrapper. There is some waste caused by the paper left on the core and the outer layer of paper which may be damaged and must be stripped off before the roll can be used. These all reduce the useable weight of the roll, so the estimator will probably include these factors in his spoilage chart.

There is one other important consideration. When you purchase a ream of sheet paper, the ream weight is calculated and you pay for this weight. The ream may actually weigh more or less than this calculated weight, but you pay for the calculated weight. This is not true when buying roll paper, where you pay for the actual weight of the roll—usually gross weight as described above. If the mill has run the paper so that the basis weight is greater than that which you ordered, you pay for this heavier paper. Likewise, if the paper is run so that its basis weight is less than ordered, you get more footage than you anticipated. However, the tendency is for the mill to run the stock too heavy, causing the paper to be of greater basis weight than ordered. This means that the footage you receive will be less than was planned, although the total weight will be the same as ordered. Since the paper mills usually allow themselves a tolerance of five percent from the basis weight ordered, this condition must be watched very carefully because of its ultimate effect on paper costs and footage. Several instruments are available for measuring basis weight of paper. These instruments can be used to test the rolls to determine whether or not the mill is running the paper too heavy.

Publicizing the New Press

The sales department may find the going rather difficult at first when trying to find business for the new web press. Web-offset is a rather new field and buyers must be educated

cated to the advantages and limitations of the process. To assist in letting potential buyers know that you have gone web-offset and to assist the sales department, an extensive advertising and publicity campaign should be undertaken.

Before the press arrives this can be done with letters to printing buyers in your trade area, announcing that you have purchased a web-offset press and describing what it can do. This can be followed up with a photograph of the press as it is being built. Copies of magazine articles on web-offset and its relationship to buying printing can also be sent to your list. When the press is tested at the factory samples can be sent. This gives you a lead of at least a month while the press is being erected in your plant.

The first job run on the press in your plant is an important occasion and calls for an extensive series of trade announcements, advertisements in journals to printing buyers, and more direct mail. During the period when the press is being tested and the bugs worked out, promotional pieces can be run on it which show the different types of products, color combinations, folds, split fountain work, etc. which you plan to offer. These can be combined in a portfolio which can become a valuable aid to your salesmen as well as an effective mailing piece.

The buyer of web-offset printing is not necessarily the same person or organization who is buying letterheads and folders from you now. New buyers must be located and convinced of the high quality of your web printing—if you are selling quality printing. The mental association of web-offset with cheap newsprint work must be overcome if you are trying to sell high quality color work. On the other hand, there is a large market for inexpensive throw-away material, newspapers, and government work. Because of its high speed and low paper costs, the web-offset press is ideal for this market.

Selling for Web-Offset

Keeping the web press sold is the problem of the sales department. The press must be kept busy if the plant is to realize a profit on the new investment. Hourly costs are too high to let the press stand idle, waiting for orders. The sales department must find customers for the products of the press and then compete not only against other web-offset presses but more especially against other processes.

The real future for web-offset lies in converting work from other processes to web-offset at a saving to the customer and in locating work which is not now being printed because of economic factors.

This may mean that an educational job must be done by the sales department. Certain changes in specifications may have to be made in order to adapt work to your press. Whether your sales department is capable of doing this job is a question that must be answered during your planning period.

Effect on Production Departments

Assuming that the sales department has met this challenge, the next question is how will the increased volume of business affect the other production departments of the

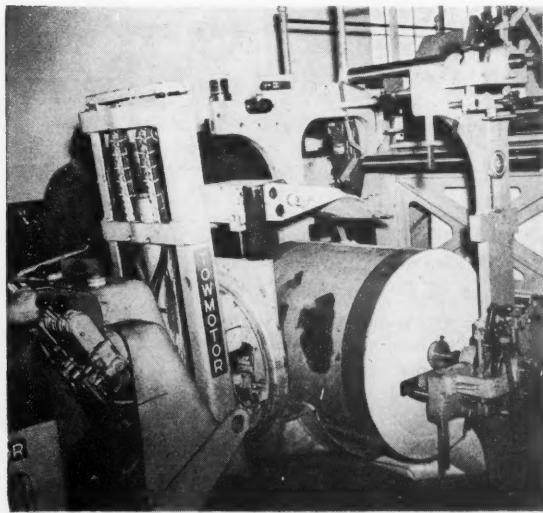
plant—composing, art, camera, stripping, plate making, bindery, mailing, shipping? This depends on the type of work sought and the amount of work farmed out.

If you go after work which will come in as mechanicals, ready for camera, the composing and art departments may not be affected at all. If the runs are long, perhaps the increase in stripping will not be enough to represent a bottleneck. If your plate department is already making deep-etch and bi-metal plates with success, then these problems will not have to be met. If you plan to use a trade binder, of course you will not have a bindery problem.

Expansion, Space Problems

However, the additional volume caused by the new press may mean that certain departments will have to be expanded, new men hired and trained, new skills learned and equipment purchased. The web press will require the stripping and plate departments to learn many new techniques to meet this additional volume and new type of work. Whole new departments may have to be set up. If you take work which requires mailing, you must learn the mailing business, provide space for this operation, hire a foreman and workers, buy labeling and tying equipment and work out arrangements with your local post office.

At the same time your plant layout should be reviewed in order that the rolls of paper and the finished signatures can be moved in and out of your plant easily and smoothly without disturbing the production departments. Additional materials handling equipment will be needed to take care



One of the major decisions to be made by the web-offset shop is the type of equipment needed to handle the rolls of paper. Here a lift truck with a rotating clamp attachment loads the roll stand of a web-offset press. Many lithographers install a monorail-hoist system in the ceiling which makes for quicker roll changes and frees the lift truck for other work.

of the rolls. Storage space should be calculated for the different types and sizes of paper that will be inventoried. Perhaps additional warehouse space must be found. Space must also be available to store signatures of a job before binding operations can begin. Since web presses are used

REPRINTS

Numerous requests for reprints of this series already have been received by ML. Those who are interested (whether suppliers or lithographers) in a complete reprint, including all charts and photos, at the tentative price of \$1.50 a copy, or 50 cents each for 100 or more, should address their requests to "Web-Offset", c/o Modern Lithography, Box 31, Caldwell, N. J. The series will be concluded in June.

for long runs, this space requirement for printed signatures may become a real problem.

Arrival of the Press

Finally, preparations should be made for the arrival of the new press itself. A level, reinforced floor is essential. Compressed air, electricity, gas, and water lines of suitable capacity must be provided. Air for the drier also is needed. Then there is the press crew. A two-unit press needs a three- or four-man team, and the accent is on the word "team" since it is essential that the web press crew work very well together. Hiring of skilled web pressmen and training the crews should begin before the press arrives, for these men should be on hand to assist the erector. Much can be learned about the operation of the press, drier and folder in this way. A training program for these new crews should be started.

Naturally I have not covered all the problem areas in this article. Each plant will have its own problems. But the important point is that the new web press is a machine having a high production capacity. This capacity will affect all parts of the plant.

However, if these problems are anticipated well in advance, they can be avoided, or at least minimized, when the new web-offset press finally is put in the production line. ★

Next month: web-offset for newspapers.

**Turn Page for Instructions
on Figuring Roll Paper Cost**

Litho Schools

Canada—Ryerson Institute of Technology, School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.

Chicago—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, Ill.

Cincinnati—Ohio Mechanics Institute, Cincinnati, Ohio.

Cleveland—Cleveland Lithographic Institute, Inc., 1120 Chester Ave., Cleveland 14, Ohio.

Los Angeles—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.

Minneapolis—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

Minneapolis Vocational High School, 1101 Third Ave. South, Minneapolis 4, Minn.

Nashville—Southern School of Printing, 1514 South St., Nashville, Tenn.

New York—New York Trade School, Lithographic Department, 312 East 67 St., New York, N.Y.

Manhattan School of Printing, 72 Warren St., New York, N.Y.

Oklahoma—Oklahoma State Tech., Graphic Arts Dept., Okmulgee, Okla.

Rochester—Rochester Institute of Technology Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N.Y.

Pasadena—City College, 1570 E. Colorado St., Pasadena, Cal.

Philadelphia—Murrell Dobbins Vocational School, 22nd and Lehigh, Philadelphia, Pa.

Pittsburgh—Carnegie Institute of Technology School of Printing Management, Pittsburgh.

San Francisco—City College of San Francisco, Ocean and Phelan Aves., Graphic Arts Department.

St Louis—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

Vancouver—Clark College.

West Virginia—W. Va. Institute of Technology, Montgomery, W. Va.

Trade Directory

Internat'l. Assn. Pig House Craftsmen
P. E. Oldt, Exec. Sec'y.
Room 307; 411 Oak St., Cincinnati 2.

Lithographers National Association
Oscar Whitehouse, Exec. Dir.
1025 Connecticut Ave., N.W., Wash., D. C.

Lithographic Tech. Foundation
William H. Webber, Exec. Dir.
131 East 39th St., New York 16, N.Y.

National Assn. of Litho Clubs
Frederick Shultz, Sect.

Buckbee Mearns Co., Toni Bldg., St. Paul 1, Minn.

National Assoc. of Photo-Lithographers
Walter E. Soderstrom, Exec. V.P.
317 West 45th St., New York 36, N.Y.

National Metal Decorators Assoc., Inc.
James G. Smith, Secretary
P.O. Box 506, Crawfordsville, Ind.

Printing Industry of America
Bernard J. Taymans, Mgr.
5728 Connecticut Ave., N.W., Washington, D.C.

How To Figure Length & Cost of Roll Paper

In web-offset, paper is the major cost item. It is necessary for the web lithographer to become familiar with figuring, estimating and buying roll paper. To assist, the following formulas are offered. They should be used with care since they are not precise; however they should be accurate enough to be very useful.

The first problem is to determine *how many feet of paper are in a roll*. (The length in feet can then be converted to press cut-offs, if desired.) Several of the paper companies supply slide rules for estimating the length of paper in rolls. Usually these are not accurate enough for estimating but are useful for quick and rough figuring.

Since the length of paper in a roll depends on the overall diameter of the roll, the diameter of the core, and the thickness or caliper of the paper itself, the following formula can be used:

$$65.45$$

$$L = \frac{65.45}{c} (D^2 - d^2)$$

c

In this formula, D is the overall diameter of the roll of paper, in inches; d is the outside diameter of core, in inches; c is the thickness of the paper in thousandths of an inch (determined with a micrometer); L is the length of the paper on the roll, in feet; D^2 indicates D is multiplied by itself; and d^2 indicates d is multiplied by itself.

Example: Suppose we have paper which is .003" thick. This paper is wound on a core which has an outside diameter of 3 inches. The roll itself is 36" in diameter. We want to know how many feet of paper is wound on the roll.

Using our formula:

$$L = \frac{65.45}{c} (D^2 - d^2)$$

c

$$= \frac{65.45}{3} x (1296 - 9)$$

3

$$L = \frac{65.45}{3} x [(36 \times 36) - (3 \times 3)]$$

3

$$= \frac{65.45}{3} x 1287 = 28,078 \text{ feet}$$

The second major roll paper problem is to estimate the *weight of a roll of paper*. This is important since roll paper is paid for by the actual *weight* of the roll. The formula for computing roll weight is:

GROSS WEIGHT OF THE ROLL =

$$(D^2 - d^2) \times \text{width of the roll} \times \text{a factor}$$

plus the weight of the core

Again D is the overall diameter of the roll and d is the outside diameter of the core. The factor takes into account the different types of paper, bulking properties, mill variations, etc. This factor can be worked out by each lithographer for each of the different brands of paper which he buys. After paper is bought, the invoice will give the weight of each roll in the shipment. By turning the formula around to the following, we can determine the factor:

FACTOR = average gross weight of rolls of the same kind and size less the weight of the core

$$(D^2 - d^2) \times \text{roll width}$$

However, until enough paper of various types is purchased to enable the individual plant to work out the factor for each type of paper it is buying, the following factors can be used in the formula:

ANTIQUE .....	.018	ENGLISH FINISH .....	.027
NEWSPRINT .....	.019	SUPER .....	.028
BOND .....	.021	COATED ONE SIDE .....	.030
UNCOATED OFFSET .....	.022	COATED TWO SIDES .....	.033

For example: How much will a roll of coated two side paper weigh which is wound on a core having an outside diameter of 3" and an overall diameter of 36"? The roll is 30" wide.

$$\text{WEIGHT} = (D^2 - d^2) \times \text{width} \times \text{factor}$$

Factor for Coated Two Sides is .033

$$\text{WEIGHT} = [(36 \times 36) - (3 \times 3)] \times 30 \times .033$$

$$\text{WEIGHT} = (2196 - 9) \times 30 \times .033$$

$$\text{WEIGHT} = 1287 \times 30 \times .033$$

NET WEIGHT = 1,274 pounds

To this should be added the weight of the core to obtain gross weight. No special consideration has been made of the wrapper. The weight of the wrapper is included in net weight.



Magnetic packing gauge invented by Democrat Printing Co. press foreman Fritz Wildeman is credited with much of the success of the company in obtaining exceptionally long runs with presensitized plates. The gauge accurately shows pressure between plate and blanket, which should not exceed .003.

Pressman Develops Packing Gauge To Lengthen Runs

'Runs from a single presensitized plate
of a quarter-million are not uncommon'

LENGTH of run is never a consideration in deciding whether or not a job runs on presensitized plates at Democrat Printing Co., Madison, Wis. Presensitized plates are used when the job calls for 5,000 or 500,000 impressions. The camera and platemaking departments are geared to the exclusive use of this type of plate.

Democrat pressmen have run a 40 $\frac{3}{4}$ x 50" "3M" presensitized plate (combination line and halftone) for 395,000 impressions on a Miehle 49 single color and the plate was still good. They wonder why other lithographers don't get equal results.

The company is a combination shop which is up-to-the-minute in both offset and letterpress. It occupies a beautiful building on a quiet street in a predominantly residential area,

and it does printing for the University and the State of Wisconsin as well as publication and general work for an array of steady clients.

"At the 1957 NAPL convention in St. Louis," Democrat's camera and platemaking foreman, James Kitson told ML, "we got into a conversation



After producing 250,000 impressions, this plate was wiped with type-wash and re-developed. The result was a plate like new, according to the company.

with a man who told us he was a pioneer scientist in diazo coatings. We told him about our experiences with presensitized plates and he laughed at us. He said mileage like that was impossible. We invited him to Madison to see for himself, but he never came. Most lithographers won't believe that we can obtain that many impressions from one presensitized plate."

Runs from a single plate of a quarter-of-a-million are not uncommon in the Democrat's operations, the company asserts.

No Secrets in Handling

"We don't have any secrets about plate handling," Mr. Kitson says, "but if the entire industry is going to follow suit it must undergo the same re-education processes we have been going through since we first started with presensitized plates four years ago.

"The problem is that too many platemakers, cameramen and pressmen have kept right on doing things the same old way. The switch from zinc to presensitized created a change in their purchasing department, and that was about the extent of it."

Mr. Kitson said that his company changed camera techniques as soon as they began using presensitized plates.

"When we have long-run halftones we use contact dots (not to be confused with contact screen halftones)," Mr. Kitson reports. "They are hard dots and they are 'real' dots. This eliminates mushy halations which are frequently taken for dots and usually break down after a few thousand impressions."

According to Fritz Wildeman, pressroom foreman, pressures are all-important. "We transfer ink from the image to the blanket—we don't transfer for the image itself," he says.

Develop Packing Gauge

So conscious is Mr. Wildeman that incorrect pressure is a major cause of trouble, that he has invented and patented a magnetic packing gauge which accurately measures pressure between plate and blanket in thousandths of an inch. (This device was developed by

(Continued on Page 142)

LTF Research Meeting Draws Big Attendance To Chicago

Group hears reports on technical seminars, publications, 'Five-Year Research Plan,' quality control, color tests, and many other projects conducted during the past year.

By H. H. Slawson

Chicago Correspondent

THE Lithographic Technical Foundation's research committee met in Chicago, March 11 and 12, to hear reports of accomplishments by the research staff at the Glessner House laboratories during 1958 and to make plans for the year ahead. March 1, incidentally, marked the start of the Foundation's 35th year of continuous efforts to improve lithography. The two-day conference indicated that sponsors of the Foundation are receiving abundant returns for their support and that the entire litho industry is also benefitting.

The first session was called to order by research committee chairman, U. Gordon Colson of the U. O. Colson Co., Paris, Ill. William Webber, new executive director of the Foundation, was introduced but he confessed he found himself in the position of a freshman senator in Congress. The newcomers, he recalled, are told "you're here for your first year but just have nothing to say." Until he has had greater opportunity to look around and listen, Mr. Webber said, he will do very little talking.

Michael H. Bruno, dynamic research director of LTF, reviewed research progress made on different projects in 1958. Detailed reports on these projects came later from the staff man in charge of each.

From 70 to 75 percent of the staff's activities, he said, are concerned with basic and applied research. Approximately 40 percent of the work is devoted to fundamental research.

Liaison with Suppliers

A very important phase of the laboratory's activities, Mr. Bruno went on,



Frank Preucil demonstrates effect of paper color on process reproductions.

is the close liaison maintained with suppliers to keep them posted on new needs of the industry. Manufacturers are thus able to "get off on the right foot," in designing equipment embodying the Foundation's recommendations based on its research.

The time between development of a new product and its introduction to the trade thus is shortened, he said. More and more, he said, manufacturers and suppliers are taking advantage of this liaison service.

Some idea of the tremendous volume of work done in addition to the primary research program was revealed by Mr. Bruno in his review of the staff's educational activities. "After all," he remarked, "the results of research are of little value to anyone if they are not put to practical use by the industry." A great deal of

time and effort is therefore devoted to means for getting the new techniques and methods into use. To this end, he continued, last year nine technical forums were conducted from coast to coast; and 16 two-day technical seminars were held at Glessner House on color reproduction, plate making, paper and ink problems. There was also a one-day meeting with ink manufacturers to discuss balanced inks and another meeting with plant executives interested in quality control procedures. Technical consultation services were given on a fee basis to 32 litho companies.

To extend further the educational work, staff men presented 15 talks at industry meetings and participated in five panel discussions. Work was done on five publications, two audio-visuals and two issues of *Research Progress*. Further, 1,032 abstracts of literature were prepared, 316 pages of photo-stats were made and distributed and a staggering total of nearly 3,000 letters were written in response to inquiries on technical problems.

In addition, 750 persons visited Glessner House, 355 from Chicago, 319 from other U. S. cities and 76 from 15 foreign countries, ranging from Canada to South Africa.

Services Take Time

While these are important services, Mr. Bruno complained that they take valuable time of top personnel from research. Unless some way is found to relieve this pressure, he felt it could become a serious threat to the flow of research results. He was hopeful that a department could be set up to handle these services without interfering

with the laboratory's primary interest in research.

During the year, Mr. Bruno reported, a proposed "Five-Year Research Plan" was formulated and submitted to members for comment. Results were disappointing, only eight responses coming in.

During 1958 he stated, 26 new books were added to the LTF library, bringing the total to 691. The library is said to be the most complete technical library on lithography and related matter. One prized acquisition last year was a Russian volume, *Graphic Arts Research*, which had been obtained by Rex G. Howard of the Howard Co., Peoria, Ill., during a visit to Russia last summer. This has since been translated.

During the year badly needed equipment was added to laboratory facilities, including a Seybold paper cutter, a Thwing-Albert paper basis weight scale, a Colight magnetic packing gauge, a Leitz photomicrographic camera, an Omega enlarger and Graphic Nitrogen Burst development equipment. These and other additions bring total replacement value of all equipment and facilities in the laboratories to \$264,956, of which \$144,746 is on loan from manufacturers and suppliers.

Measuring Print Quality

Ranking high in importance among the 13 projects in the research program last year was the report, presented by George W. Jorgensen, on an instrument still under development for measuring or predicting three of the factors which determine the print quality of lithographed halftone images. The nature and operation of this instrument was detailed by Mr. Jorgensen and its utility explained.

"This instrument is primarily intended for quality control work," he said. "Comparison measurements would be made between the OK sheet at the start of the press run and press sheets throughout the run. These measurements would tell the pressman if he is maintaining a consistent quality level and also help to locate possible causes where one or more of the print quality factors drifts away from the OK sheet." Further development

work, he said, will be directed toward adapting it for color measurements and simplifying its design and circuits.

Mr. Jorgensen presented a second report on studies bearing on image sharpness, image resolution, a survey of color measurements, the press inkometer, a new optical scanner and certain technical service paper tests. He commented, too, on the meeting last Oct. 23 which brought together 32 representatives of 23 plants using quality control procedures in their operations. Information was developed which defines the problems of quality control and the areas in which LTF research can be of help.

Frank Preucil, widely recognized authority on process color reproduction, in a report on "The Influence of Paper on Color Reproduction," said the year's studies indicate that small differences in paper color create considerable hue and purity shift of halftone tints. He suggested a binary color system to improve tertiary color gamut on uncoated papers.

In another report, Mr. Preucil reviewed new materials and methods for color reproduction and a number of other photo and color projects such as new German color separation filters, interference filters, a pulsed Xenon light, photothermographic films, double screening variations and improvements in color process efficiency.

Gum Arabic Substitutes

Charles Gramlich, whose specialty is plate metals, coatings and surface chemistry, told the committee of work on improvement of the non-printing areas of plates and other studies rela-

tive to image areas. He also told of the new synthetic polymers and modifications of natural colloids which can be used as substitutes for gum arabic. This work, as Mr. Bruno had earlier appraised it, points up the certainty that, as he claimed, new materials can be used that will better do the work of gum arabic. This substance comes from a small area of North Africa and if any disturbance there interferes with export of gum arabic, the work on these synthetic substitutes would encourage manufacturers to make them here.

In a progress report on ink transfer studies, jointly authored by Charles H. Borchers and William L. Boehm, and presented by Mr. Borchers, it was explained that experimental data indicates that differences between coated and uncoated papers are sufficiently large to require different research techniques. Methods were studied to separate the two variables—smoothness and porosity of stock—in an attempt to see if each variable can be studied separately.

Everett Bernstein reported on joint studies made by Mr. Borchers, Mr. Boehm and him on tinting and ink emulsification. Developments last year in the LTF pick tester were reviewed.

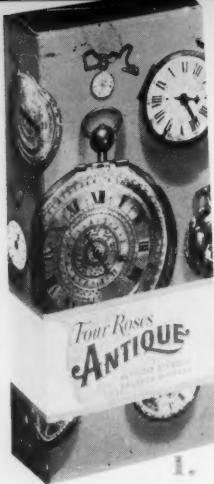
Mr. Borchers also discussed ink gloss and its relationship with absorptivity of paper, and progress in development of scuff resistant inks by several manufacturers. Work is continuing, it was announced, on improved methods of measuring paper relative humidity.

Thursday's final session at the Conrad Hilton Hotel was closed to all but

(Continued on Page 142)

Some of the 140 persons who attended LTF Research meeting.





Lord Baltimore, Eureka Tie In Box Competition

THE Folding Paper Box Association's annual contest to select the "100 Best" cartons produced in 1958 resulted in a tie between Lord Baltimore Press, Baltimore, and Eureka Paper Box Co., Los Angeles, for First Award—in the "technical superiority of lithography" classification.

Lord Baltimore also won two honors for another of its entries, a First Award in the "general merchandising superiority" category and a Merit Award for "superiority of printing by lithography."

F. N. Burt Co., Buffalo, N. Y., received Merit Awards for two of its cartons. Another Merit Award was given Southern California Carton Co., San Leandro, all in the "superiority of printing by lithography" class.

Announcement of the winners was made March 23 at the FPBA's annual convention in Chicago.

Lord Baltimore's prize winning "Four Roses Antique Whiskey" (1.) carton was characterized by the judges as "an unusually fine example of quality printing" and noteworthy, further, for "the excellent detail of the beautiful antique watches illustrated, also for its color fidelity and the laminated finish which contributes to the richness and good taste of the total result."

Eureka Paper Box Co.'s First Award was for a family of food supplement cartons (2.) made for Nutri-Bio Corp., Beverly Hills, Cal. Judges said these boxes "have an unusually simple, dignified design but one requiring great care on the part of the printer to make certain that the large amount of type used reproduces cleanly and legibly." Design was by Eureka's Robert F. Hubbell.

Lord Baltimore's other First Award was given in the Bakery goods classification for a group of eight cartons (3.) produced for Pepperidge Farms, Inc., Norwalk, Conn. Judges gave this entry top honor for its general merchandising effectiveness. They praised the boxes for "the life-like, full color reproductions of the products on the cover, the excellent handling of a difficult register problem and type legibility."

For superiority of printing by lithography, the Pepperidge cartons also received a Merit Award in the printing category.

Two Awards for Burt

Superiority of printing by lithography gave the F. N. Burt Co. two Merit Awards for two families of cartons produced for two different cosmetics manufacturers. Regarding the "Gay Mood" and "Gay Moments" (4.) packages made for Denney & Denney, Inc., Philadelphia, judges said: "The rich result achieved through use of Lowe's 90-pound board and gold leaf stamping maintained the traditional quality appearance of the boxes at substantially lower cost than was formerly possible with set-up boxes."

The Burt Co.'s other Merit Award for superiority of lithographic printing was made for a carton (5.) in which Avon Products, Inc., New York, packages its "Wishing" line of cosmetics. Avon's designer, Max Rogers, joined with the Burt company's creative staff to produce this box.

Combining three items formerly sold separately, it is a tuck-in carton with an extra long tuck for a second

(Continued on Page 151)



Are You Using Paper Terms Correctly?

EVERY sheet of paper has several specifications, and to use this wonderful tool, paper, correctly you should understand and exercise your prerogative of selection in each and every one of these specifications. As you will see, this is largely a question of terminology, for the lithographer as the user and the paper company as the manufacturer must use the same terms in describing paper, and we must mean the same things by these terms.

Here are the terms which are necessary to describe fully a single sheet of paper.

1. Dimension and Weight

A sheet of paper has dimension and it has weight. Little need be said about dimensions, for every lithographer knows that it has length and width, measured either in inches or possibly, in centimeters. But weight is another matter. Do you know, for example, what is meant by 70 lb. Book Paper? This term is derived from the fact that 500 sheets of the paper in question cut to size 25 x 38" weighs 70 lbs. (This is usually expressed 25 x 38"—70/500.) By simple arithmetic, as you can easily see, we can project a weight for 1,000 sheets of the same size, or for any other size—1,000 sheets would weigh 140 lbs.; 1,000 sheets of 38 x 50", the double size, would weigh 280 lbs.

But do not confuse weight with thickness. Weight is actually scale weight, determined by *controlling the amount of raw material per square foot of paper*.

You know, too, I am sure, that there are other basic sizes commonly used as basis weights. Bond grades use

From time to time the editor receives letters from readers asking an explanation of some of the terms used in describing paper, and how these terms came to be used. As a general review for experienced lithographers, and a quick survey for the newcomers, ML is happy to present this article by Mr. Cook, Eastern sales manager for Hamilton Paper Co., based on a talk he gave at Garrett-Buchanan's Paper Seminar recently in Philadelphia.

17 x 22" as the basic size, and Cover grades commonly use 20 x 26" as the basic size. However, once the arithmetic principle is understood, you need not be confused by different basic sizes.

Remember that *basis weight* simply means actual scale weight of 500 sheets of paper in a standard basic size, 17 x 22", 25 x 38" or possibly 20 x 26". And remember that by simple arithmetic you can find the weight of 500 or 1,000 sheets of any other size.

2. Grain Direction

Paper has grain direction. Many lithographers have seen paper manufactured and know that it is made at relatively high speeds in a continuous strip. You also know that paper is composed of a mat of tiny hair-like cellulose fibers. Because of the speed at which paper is made the majority of these fibers lie in a direction parallel to the flow on the paper machine.

The grain direction of paper is the direction in which the stock flowed during manufacture; cross grain is,

By Thomas N. Cooke
Hamilton Paper Co.

Dimension . . . Grain Direction . . . Laid or Wove . . . Deckle . . . Color . . . Finish . . . Thickness . . . Sizing

of course, across the paper machine.

Now, why is grain direction important and why should you *never* fail to specify it? It is primarily important because of the dimensional stability, or instability, of paper. It is a characteristic of the cellulose fiber that as long as it exists it will be affected dimensionally by changes in moisture content, or humidity, of the air around it.

Because this cellulose fiber changes diameter rather than length, the principal dimensional instability of paper is *across the grain* rather than with the grain. Therefore, you must consider grain direction, *particularly* in paper to be lithographed. The lithographer can compensate for changes in dimension of paper around his cylinder, but not across the cylinders of his presses. Therefore, paper to be lithographed is normally ordered grain long.

Grain direction also will affect fold and stiffness of paper. It will obviously be easier to fold with the grain than across the grain, where more fibers will have to be broken. The stiffness will be greater with the grain than across the grain.

3. Laid or Wove

Paper must be either Laid or Wove. You are all familiar, I am sure, with the traditional Laid design in paper. This originated with the earliest paper making in China where the paper was made on a screen constructed of fine strips of split bamboo sewed together, crosswise, at intervals of approximately one inch.

This screen imparted a design in the paper. To this day the presence of a screen is an indication of fine paper.

A Wove sheet is simply paper without this pattern of Laid marks and Chain marks. Obviously, paper must be one or the other and again you must exercise your prerogative of selection.

4. Deckle or Plain Edge

Paper must be either Deckle Edge or Plain Edge. And if Deckle Edge, remember that the Deckle can only be on two opposite sides, not around a corner; and the Deckle must be parallel to the grain. That is because Deckle Edges on modern paper making equipment are made by cutting

the edge of the paper with a fine jet of water as the strip of paper flows along the machine. Thus, and obviously, it would be impossible to have a Deckle Edge across the paper machine.

5. Color

Paper, obviously, must have a color. Remember that white is no longer a sufficient description of color. There is an almost infinite variety of shades of white: pink-white, green-white, blue-white, yes, even purple-white, and the new fluorescent white.

6. Finish

This sheet of paper we are defining must have a finish. It may have a finish imparted on the paper machine, which can be smooth, vellum or antique; or it may have a special finish. This special finish can be felt, it can be super-calendered, or it can be embossed.

Now, what do we mean by these terms? On the paper machine the finish can be smooth, vellum or antique. Smooth is simple to understand, antique is another term for rough, and vellum finish is a term which covers the middle ground between smooth and rough.

If the paper is not one of these, it may have a felt finish. This means that as the paper is being manufactured, while it is still wet, it has been brought into contact, under pressure, with a woolen blanket felt of distinctive weave. This woolen felt imparts a three dimensional design into the surface of the paper.

If not a felt finish the paper may be super-calendered. By super-calendering we mean an additional smoothing operation, done by running the paper under pressure—with moisture present—between alternate rolls of chilled steel and fiber. This polishes the surface to a high smoothness.

Lastly, this paper may have an embossed finish. By this is meant a design pressed into the paper after it has been manufactured, by running it, dry but under pressure, between two rollers, one or both of which is engraved with a special design.

7. Thickness

Our sheet of paper must have thickness or caliper. There is, of course, a

correlation between weight and caliper but again I say, do not confuse one with the other. A heavier, smooth finish paper may have less caliper than a lighter weight rough finish paper.

8. Sizing

This sheet of paper we are describing must either be surface sized, or not surface-sized. This means simply, if it is surface-sized it has been treated, probably with a starch solution, much as the collar or cuffs of a shirt are starched. This is to give the paper surface strength so that fragments of it will not pick when being printed by lithography. For letterpress printing the paper will perform *better* if it is *not* surface-sized. To be lithographed it should be surface-sized.

9. Packaging

The paper we are discussing must be packaged in some way. It must either be guillotine trimmed four sides, or not trimmed; it must be ream marked or it must be sealed in packages; and finally, it must be packed in cartons, on skids, or in wooden cases.

Not necessarily specified but of importance to the lithographer also is the fact that this sheet of paper has two sides, the felt side and the wire side.

The felt side is the side which is up as the paper is manufactured on the paper machine, and the wire side is the side which is down, or in contact with the wire screen. We consider that the felt side is the *right* side of a sheet of paper.

May I suggest that those who specify or purchase paper specify also to your paper merchant any special uses or special requirements. For example, tell your merchant the method of printing, whether there will be tumble printing, embossing, folding, die-cutting, whether opacity is of special importance, whether uniform caliper is especially important or anything else.

In short, remember that the more the paper manufacturer can know about the use of the paper *the more effectively and satisfactorily can he fulfill your requirements.*★

Next Month: Text, cover, offset and book paper.



Front entrance of the new printing and lithographing plant of William S. Henson, Inc. in Dallas reveals architectural beauty and functional design. The one-story, air-conditioned building is constructed of steel and concrete blocks faced with pink brick. Old-fashioned gas lamp adds dignity.

WHAT'S the best way to promote a new plant or extensive additions to your present plant so that printing buyers in your area will be aware of your new facilities? William S. Henson, Inc., a combination shop with a big handsome new plant (*See October ML, p. 96*) in Dallas, recently solved the problem with a series of first-rate promotions, tied in with the regional Printing Week celebration.

Here's what Henson did:

- Took a four-page insert in "Ok'd Copy," Dallas advertising publication, to announce its open house, and a one-page, two-color advertisement in "Dallas Magazine."
- Mailed out an eight-page gate-fold brochure (9 x 12") to 1,000 customers and prospects, showing, with

photos and copy, the many advantages of the new 25,000 sq. ft. plant.

• Held a series of open houses to introduce its new facilities and new location at 4901 Woodall St. Civic and graphic arts leaders received personal invitations to tour the new plant. Included were representatives of Chamber of Commerce, Advertising League, Graphic Arts Association and Association of Industrial Editors. The editors were guests at a reception and dinner right in the plant.

• Sent out press releases to all publications in the area, along with photos of the building, description of equipment and its special features, etc.

Company officers greeted guests, and plant personnel conducted them on tours through the plant, where some saw their own jobs being printed. Each press and other equipment was in operation and clearly labeled.



Pointing out a two-color press to open house guests is pressman Daniel Peter-son. At right is Lloyd M. Gilmore, president of the company. Posters near equipment describe various operations.

The 9 x 12" brochure, entitled "New Era of Printing Service," was sent out a few days later as a follow up mailing piece. It was printed letterpress on one side and lithographed on the other, to dramatize the company's quality and its complete printing service.★



Open house plans are discussed by (l.r.) Roland Cazes, vice president in charge of sales; C. G. Morris, vice president in charge of production; Anthony Terrenella, executive vice president and secretary-treasurer; and Lloyd M. Gilmore, president.

Enjoying open house is Henson salesman Brent Tolbert (left) flanked by two young ladies from a local advertising agency. Henson representative George Freeman and his wife (behind) join an all-girl combo which provides music for nearly 500 visitors. Henson officials, sales personnel and their wives served as official hosts.



The New Magnetic Inks—

What do they mean to lithographers?

By Edward T. Shipley

Wachovia Bank & Trust Co.,
Winston Salem, N.C.

Member, American Bankers Association
Technical Committee on Mechanization
of Check Handling

From a talk given at the convention of the Lithographic Manufacturers Association, St. Louis, Feb. 12.

THE E 13 B character type font has been accepted as the common language for the handling of bank checks both within banks and between banks. This decision, which brings the ABA check mechanization program to reality, is one of the most important events in the history of bank operations. What does this decision mean to printers and lithographers?

Of the three interested groups—bankers, equipment manufacturers and printers and lithographers—no one is more important than another. Failure of any one of these three groups of participants could spell disaster for the entire program. If the bank fails to sell its program to its own customers, if the equipment is subject to mechanical failure, or if the printers and lithographers turn out an inferior product, the result will be the same; either half success or a complete failure.

The printing industry stands to gain much in the long run from the implementation of this program. It will, of course, give terrific impetus to check imprinting with increased business for you and increased profits. Simultaneously, it will probably call for a rapid expansion of facilities on the part of those firms presently in the business and will prove an invitation to others to establish new companies and new plants.

Trouble Ahead for Lithographers

There is every possibility that printers and lithographers will be the most harassed people in the country in the next few months. With the release of the American Bankers Association booklet, you will be deluged with questions, bedeviled with requests for information, and subjected to many pressures to get the program going. In the first public announcement by the ABA, a request was made to banks to refrain from putting pressure on their check suppliers and to develop an orderly approach to this whole mechanization program. This warning is repeated in the ABA booklet.

Despite this, you and I know that many banks will not heed such a warning, they will not be cognizant

of your problems, and you can anticipate questions, demands, and a great deal of undue influence.

From the point of view of the check collection system of the country, the most important item to be encoded is the combined routing symbol transit number of the drawee bank. This number will continue as at present in fractional form in the upper right hand corner of the check, but to satisfy the mechanization program of the Federal Reserve and the major clearing banks, the same information must be presented in coded form in the lower left hand corner.

The ABA booklet urges all banks to plan to encode their transit number on all their checks even though individual banks may not themselves plan at the present to install check handling equipment. The prime purpose, of course, of developing a common machine language is to mechanize the check collection process, and until a great percentage of the checks being circulated through the check collection system carry properly coded routing symbols and transit numbers, this objective cannot be reached.

Printers and lithographers should proceed with all possible speed in the development of the necessary production facilities and testing equipment to issue these encoded documents. Unlike the equipment manufacturers, the printers are allowed no lead time. Because in a large city, at least 12 months will be required to circulate enough encoded documents to develop a satisfactory utilization, the issuance of coded checks must be started early.

Once the banks have made up their minds to participate in the program and to mechanize their operations, the first step, and the step which will require the greatest amount of time, is to obtain customer acceptance of the new checks and customer utilization of encoded items. This starts in the re-design of checks with the printers. Thus, the pressure from the outset will be on your group.

Redesign of Checks

This re-designing of checks is no small item. Having had a little experience along that line, I can assure you that the matter of appearance of

checks seems to be one of vital concern to all of our depositors, whether they maintain small personal accounts or large corporate accounts. Within our own bank the appearance of the personal checks which are given away free seems to be a matter of grave concern to everyone from the president to the runners.

When it is considered that the check itself is merely an order on the bank to pay funds and that such a document is legal and valid whether written on the margin of a newspaper or on an engraved piece of the best rag paper, this aesthetic criticism seems to be something of a tempest in a teapot.

Insofar as the catalogue checks are concerned, we are, of course, dependent upon your group to re-design these items to incorporate the necessary codes and still give us a check satisfactory in appearance for most of our customers.

Test equipment which will be of paramount importance in your operation must be obtained and that which is presently available will probably be subject to improvement. Testing equipment must first determine printing positions and the adherence to tolerances and must also let you make a determination that the document you are printing will be acceptable to the reading mechanism of the paper handling equipment. How much the use of this testing equipment will curtail your present production schedules will vary from plant to plant depending upon the type of equipment used.

Training Program

It will require time and effort to train you, but this training should pay substantial dividends. This training starts with the sales representatives who maintain your contacts with the banks. Much of this entire coding program is pure Greek to a majority of the banks in the country and the problem of educating them will fall on your representatives and those of the equipment companies. Because all of the checks must be coded, regardless of the type of equipment used, the representations made by your salesmen will probably carry greater weight in the smaller banks than any other. Because most banks maintain contacts

Are you preparing to educate your employes and your customers on the use of the new E-13-B magnetic ink code?

with three, four or five check suppliers, the ones discussing magnetic ink coding must be thoroughly grounded in the rules of the game and the problems involved in coding. The comments of one salesman will certainly be checked and compared with those of another and if any of them are guilty of misstatements, over-simplification or over-complication, the bankers will find it out in short order.

It is therefore important that this story be put across to the banks in a straightforward manner which the banks can understand and which will bear subsequent confirmation.

From this point on, the training carries down through your organization to all personnel involved in the printing process. One problem which will arise and will cause serious concern is the matter of proof reading. Heretofore, proof reading has been a matter of comparing names with the initial order, which has not been too difficult. The introduction of account numbers, however, complicates this problem somewhat. In the reading of alphabetic characters, a mistake in spelling or in title can be fairly obvious. However, the account numbers are not subject to reading and understanding but rather to a comparison with the initial order. If two alphabetic characters are transposed in a man's name, it can for the most part be recognized. However, a similar transposition of Arabic numerals can only be recognized by comparisons with the original data.

In view of the fact that most of these account numbers, particularly those from the larger banks, will carry a check digit, it occurs to me that a digit checking device similar to that which the banks will use might pay dividends in your proof reading operation. Whether such devices can be obtained at a low cost to do nothing but prove the validity of the check

digit remains to be seen. However, they do have a place in your operation.

I spoke earlier of the re-design of checks, particularly catalog items and personal checks. As a side issue of this problem, it seems to me that some effort should be made to arrange the vertical spacing of the date line, the payee line, and the written amount line, to accommodate not only manual preparation but typewriter spacing as well. This would require $\frac{1}{2}$ " between each of these lines and would earn the gratitude of a great many people. Vertical typewriter spacing is 6 to an inch; thus the $\frac{1}{2}$ " spacing will satisfy both manual and machine preparation of these items.

Deposit Tickets

Closely related to this matter of check imprinting is the production of deposit tickets or other forms of credit tickets similarly encoded for issuance with the checks or in padded form. While the credit tickets and deposit tickets have no place in inter-bank clearings, they are essential to a satisfactory bookkeeping operation within each individual bank.

The format of these deposit tickets is the subject of a great deal of study on the part of many banks today. I had a call not long ago from a bank in one of the western states asking how we were going to issue coded duplicate deposit pads. In view of the fact that we had decided we could pretty well eliminate the present duplicate deposit tickets, I didn't offer much help.

Since that time, however, I have had brought home to me very forcefully that certain of our customers are going to continue the use of these duplicate forms and that we must do something about them. Up to this point, my only solution has been the issuance of a pad of coded credit tickets, one of which should be attached to the original of the duplicate deposit forms and submitted with that original form to the bank.

Because deposit tickets have not been used in a volume comparable to checks in the past, and because their circulation is limited to the preparation by the customer and the receipt by the bank, they have not been the

(Continued on Page 141)



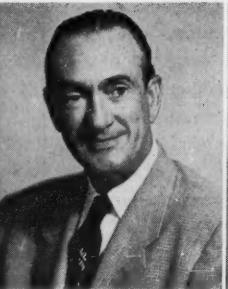
Soderstrom



Clawson



Bassett



Lewis



Doesburg

At Jacksonville, April 26-28:

SGAA Plans Varied Program

TWO days of talks on a variety of subjects of interest to lithographers and printers will highlight the annual convention of the Southern Graphic Arts Association April 26-28 at the Robert Meyer Hotel in Jacksonville, Fla.

Walter E. Soderstrom, executive vice president of the National Association of Photo-Lithographers, is one of the speakers. He will take one of his well-known "Hard Looks at Lithography."

Other speakers will include A. A. Wade, president of SGAA; J. Tom Morgan, SGAA past president; and John H. Doesburg, Jr., of Printing Industry of America.

"How Is Your C. R.?" is the topic of a talk to be given by William T. Clawson, director of advertising and promotion for the Harris-Intertype

Corp. Kurt E. Volk, president of Printing Industry of America, will give the keynote address.

A session on paper, ink and type will be conducted by Ronald I. Drake, technical director, customer services, Champion Paper and Fibre Co.

Herbert S. Rand, Jr., manager, Linofilm department, Mergenthaler Linotype Co., will present a talk entitled "Linofilm—A True Systems Approach to Photocomposition."

General Chairman

General chairman for this year's convention, and the 20th annual printing exhibition held simultaneously, is M. G. Lewis, president of the M. G. Lewis Printing Co., Jacksonville. Assisting Mr. Lewis with the entertainment features of the program is Frank

Winchell, manager of the Jacksonville Tourist and Convention Bureau.

Varied Entertainment

The entertainment features will include a trip to Marineland and St. Augustine; a visit aboard one of the U. S. Navy's aircraft carriers; a trip on a yacht, and the annual banquet, which will be held at the San Jose Country Club.

Intermingled with all these activities will be the annual meetings of the SGAA board of directors and trustees, dinners, hospitality hours, and committee meetings.

Judges for the printing exhibit are Mr. Clawson; Gilbert W. Bassett, marketing manager, the Miehle Co.; and Herman F. Burns, art director and head of the art department, Baptist Sunday School Board.★

Wade



Burns



Volk



Rand



Drake



TECHNICAL SECTION



Use of Vacuum in Roller Coating

By *Hector Audino*
Graphic Arts Consultant

THE use of a vacuum to pick up, hold and forward paper sheets in graphic arts operations is well known, however many lithographers may not be aware of a novel application of vacuum for conveying paper sheets wet with lacquer through a drying, curing and cooling treatment as part of roller coating lacquering.

Roller Coating Paper Sheets

In recent years, the roller coating of paper sheets has been described by the author* and by others** and has

received much merited attention by the industry. One equipment item which is not well known and has not been given the attention it deserves is the Garassino fountain (see photo) with its rigid construction and top side floating feed, as exemplified by the Waldron High Speed Autolac press installed in the John W. Crawford Co., Astoria, N. Y. plant.

Coupled with forced continuous filtration, an engraved metal metering roller, short chain delivery to a separate vacuum style conveyor, and a Fostoria radiant type class A oven, it has demonstrated its value in smoother finishes, dried and cured uniformly to the correct end-point at economical speeds.

Lacquering, as distinguished from

press varnishing, requires forced drying to remove the volatile solvents present and in some cases, to cure the resulting solvent-free glossy film. The vast majority of roller coating installations use heated air to remove the solvents, while "curing" is often done with supplementary heat derived from electricity.

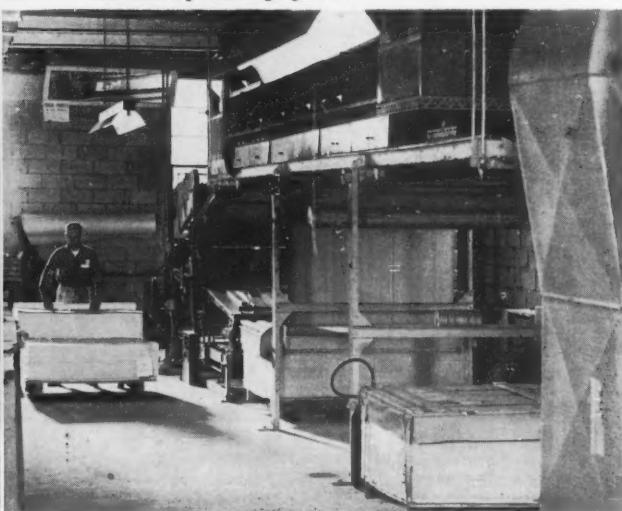
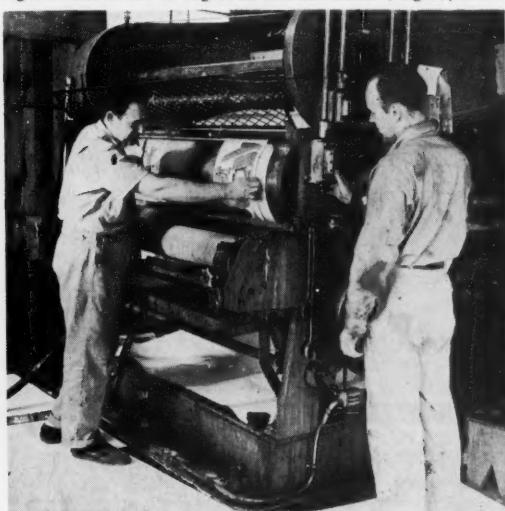
When heated air alone is used and speed is important, very long ovens are required, because of the slowness of heat transfer by non-radiant means. Another method, exemplified by the Christensen design, is to provide drying on two levels and at half the speed at which the sheets are lacquered, with the sheets being dragged through the oven by means of gripper bars, each delivering the same number of sheets

* "Machinery for Paper Coating," TAPPI Monograph No. 8, 1950; "Varnishing by Roller Coating" MODERN LITHOGRAPHY, January, 1954; and "So You Want To Gloss It Over?" Productionwise, February, 1955.

** "Lacquers and Varnishes for the Converter," by W. C. Ashley, *Paper Film and Foil Converter*, October, 1958.

Makeready operation on Waldron 60" High Speed Autolac press (left). Guard on Grasino Fountain has been removed to show rigid construction of engraved ductor roller. (Right), Sur-Chem

Vacuum Style paper sheet conveyor, showing Spencer Turbo Blower with remoistening attachment and single canvas belt with take up and edge guides.





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SMARTER THAN ME?**

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KNOWS WHEN
IT'S HAD ENOUGH!**

**PLAST-O-DAMP IS
THE TOUGH, PARCHMENT-LIKE
PAPER DAMPENING COVER
THAT MASTERED
MOISTURE CONTROL
ON LITHO PLATES!**

**It is known as Ideal's Plast-O-Damp
System of Measured Moisture**

With this new, disposable, lintless dampening cover used over Ideal's Plast-O-Damp water form base roller, you can control plate moisture as accurately as you do ink throughout your entire press run! With no moisture variation, you get clearer, sharper colors, no hickeys, no mottling and NO STOPS to adjust for too much or too little water!



Write for descriptive folder.

IDEAL ROLLER & MANUFACTURING CO.

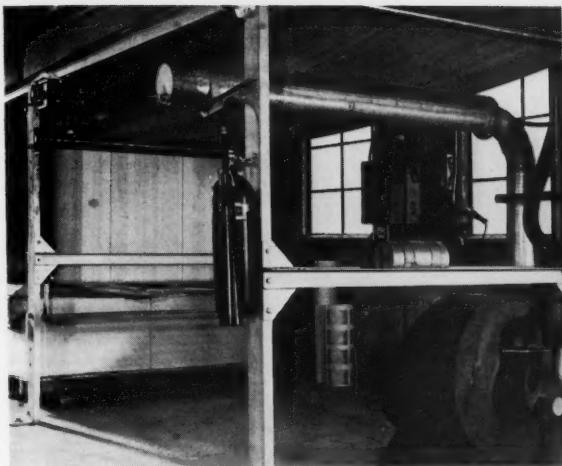
2512 W. 24th St.
Chicago 8, Ill.

21-24 Thirty-ninth Avenue
Long Island City 1, N.Y.

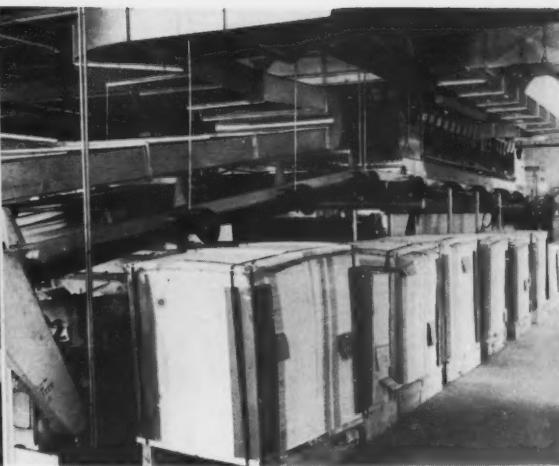
6069-6073 Maywood Ave.

Huntington Park, Cal.

5238 Peachtree Road, NE
Chamblee, Ga.



View of vacuum connecting side of conveyor (left) and superstructure of Fostoria Radiant Heat Oven, plus forced cooling section.



Operation side of Waldron Autolac press (right), Christensen continuous feeder, conveyor and oven.

to separate piles after passing through a two level cooling section, all with one drive in common.

It is possible to obtain on one level the same drying capacity of a two-level oven over the same distance, if the lacquered paper sheets are subjected to radiant electrical heat, in a properly designed oven, because of the speed of high temperature radiant heat transfer. The end point in each case is the same: substantial freedom from retained solvents.

Forced cooling also is possible, for, while gripper bars are not used in the installation already mentioned, the sheets are held in place throughout by means of vacuum. Obviously, drying and curing by this method affords much more accurate control, with the process becoming more nearly a surface treatment.

Because the radiant type "vacuum held sheets oven" is independent of the lacquering press, sheets can be spaced close together at all times and stoppages at the press do not affect the lacquered sheets in process. Furthermore, all convection ovens have a maximum temperature limit beyond which it is not possible to go no matter how slow the speed. This is not true of the radiant oven which has a much broader temperature range, made available in part by the separately controlled wide range of linear speeds of the conveyor.

Finally, the sheets are carried on one level, which can be important if

the sheet back-side is either printed or lacquered, while smoothness of film is favored by the almost instant application of heat which serves to offset the cooling effect of solvent evaporation. This little noticed cooling effect often is severe enough to interfere with flow-out unless counter measures are taken, such as the use of slow evaporating solvents in the lacquer used.

Vacuum Style Conveyor

When lacquered paper sheets are to be subjected to concentrated high temperature radiant heat, it is important that the paper sheets be supported uniformly if temperature inequalities on the sheets are to be avoided. This becomes controlling when, in addition to having solvents removed, the sheets are subjected briefly to much higher temperatures for the purpose of "curing" the now solvent-free film.

Satisfactory results can be obtained by depositing the sheet on a solid porous canvas conveyor belt and by applying a vacuum at the underside so as to bring the sheet into intimate and uniform contact with the conveyor belt.

It is also important to maintain a close degree of alignment of the lacquered sheets if they are to be delivered to a lay boy in register for satisfactory piling. This becomes possible when sheets are transferred to the conveyor belt by means of a short gripper bar chain delivery as provided in the

Waldron High Speed Autolac press and by subjecting the front end of the sheet to a vacuum the moment it is released by the gripper bar, thus "freezing" the sheet to a desired position.

To avoid overheating the canvas belt, both belt and sheet are subjected to forced cooling and only one continuous belt is used front to back. In addition, the belt is subjected to a blast of humidified air while traveling back at the underside of the vacuum sliderbed. Belt tracking is maintained by means of suitable belt guides acting on the two outer edges. In effect this system permits the re-forming of a web until such time as the sheets are again separated at the delivery.

Patent application has been made on this Sur-chem Vacuum Style Sliderbed Conveyor.

Conclusions

1. A novel application of "paper sheet control" under relatively high temperatures and hazardous conditions has been described, based on the well known properties of vacuum.

2. Basically the same system could be applied to other operations when paper sheet control is desirable, and the operation does not lend itself readily to the use of conventional mechanical means.

3. Broader use of this principle is suggested and other examples now in the development stage will be reported at a later date.★

TECHNICAL BRIEFS

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LTF also has mimeographed lists of (1) "Periodicals Abstracted by the Research Department" and (2) "Books of Interest to Lithographers." These are available for twenty-five cents each in coin or U.S. stamps. All inquiries concerning these lists and photostats of original articles (not marked with an asterisk) should be addressed to: Lithographic Technical Foundation, Inc., Research Department, 1800 So. Prairie Ave., Chicago 16, Ill.

Photography, Tone and Color Correction

THE HALFTONE SCREEN AND A RATIO LINE. Gyan P. Madan. *Modern Lithography*, Vol. 26, No. 1, Jan. 1958, pages 50-52, 3 pages. General discussion of halftone screen and screen ratios to provide practical working information, without a detailed discussion of theories. Contains tables of screen distances and correct apertures. Formula for calculating screen distances.

*WHAT'S AHEAD. L. E. Varden. *Modern Photography*, 22: 20, 22, February; *Ibid.*, 22: 44, 46, March 1958. *Monthly Abstract Bulletin*, Vol. 44, No. 5, May 1958, page 212. In October 1957, E. H. Land of the Polaroid Corporation, demonstrated a color process in which two black-and-white positive transparencies were projected to give a colored image on the screen. Varden offers the following explanation of the process: The positives are taken from negatives which are made with a beam-splitter camera so that one is exposed through a green filter and the other through a red filter, the latter being projected through a red filter and the former with ordinary projection light. The relative quantities of red and

white light from the two images within each small area of the projected image are controlled by the image densities in the two black-and-white positive transparencies. The author offers a theory to explain the means of color production, basing his speculations on the fact that the apparent, so-called "white" light is a mixture of colors.

MAKING A COLOR ANALYSIS CHART. James M. Nolan. *National Lithographer*, Vol. 64, No. 12, Dec. 1957, pages 24, 26, 2 pages. Color charts printed in lithographer's own plant and under his shop conditions provide an accurate gauge for his color work. Describes LTF Color Chart.

COLOR PHOTOGRAPHY, PART ONE. H. M. Cartwright and Robert MacKay. *Gravure*, Vol. 3, No. 11, Nov. 1957, pages 16-20, 50, 6 pages. General review of color theory, including additive and subtractive colors, color terminology, four color theory, measurement of color, sensitive materials, separation negatives, need for gray scales. Article is section of book "Rotogravure—A Survey of European and American Methods" by above authors.

COLOR PHOTOGRAPHY, PART TWO, COLOR TRANSPARENCY REPRODUCTION. H. M. Cartwright and Robert MacKay. *Gravure*, Vol. 3, No. 12, Dec. 1957, pages 15-17, 3 pages. Discusses briefly color transparency reproduction, types of illumination used for separation of color transparencies, preparation of transparencies for separation, additive and subtractive transparencies, and color correction.

COLOR PHOTOGRAPHY, PART THREE, POSITIVE MASKING IN PRACTICE. H. M. Cartwright and Robert MacKay. *Gravure*, Vol. 4, No. 1, Jan. 1958, pages 20-23, 42, 46, 44, 7 pages. Several methods of masking for color correction are shown. Negative and positive masking, two-stage masking, and under-color removal masks are discussed. The Multichrom camera system is shown with an explanation of its use for projection masking. A masking system in which correction is made by projecting light into image plane is described as "additive masking." Optical principles illustrated. Some discussion on Infra Red photography for special applications, and Fluorescence Color Process (Kodak) for color correction. Negative and positive materials are used (Koda-color, Agfa Process). Color proofs from separation negatives (different type mentioned) color carbon prints, dyed glue images, etc.

COLOR PHOTOGRAPHY, PART FOUR, COLOR SCANNERS. H. M. Cartwright and Robert MacKay. *Gravure*, Vol. 4, No. 2, Feb. 1958, pages 36, 40, 67, 68, 4 pages. Discussion of electronic color correction. Time-Springdale Scanner, R.C.A. Interchemical Electronic System, and the Belin system of color correction are described briefly along with the Acme Color Separator.

COLOR SEPARATION BY ELECTRONICS. Richard L. Smith. *Printing Production*, Vol. 88, No. 10, July 1958, pages 44-6, 3 pp. Describes improvements to Acme Color Separator, and how set of separations are made with this equipment.

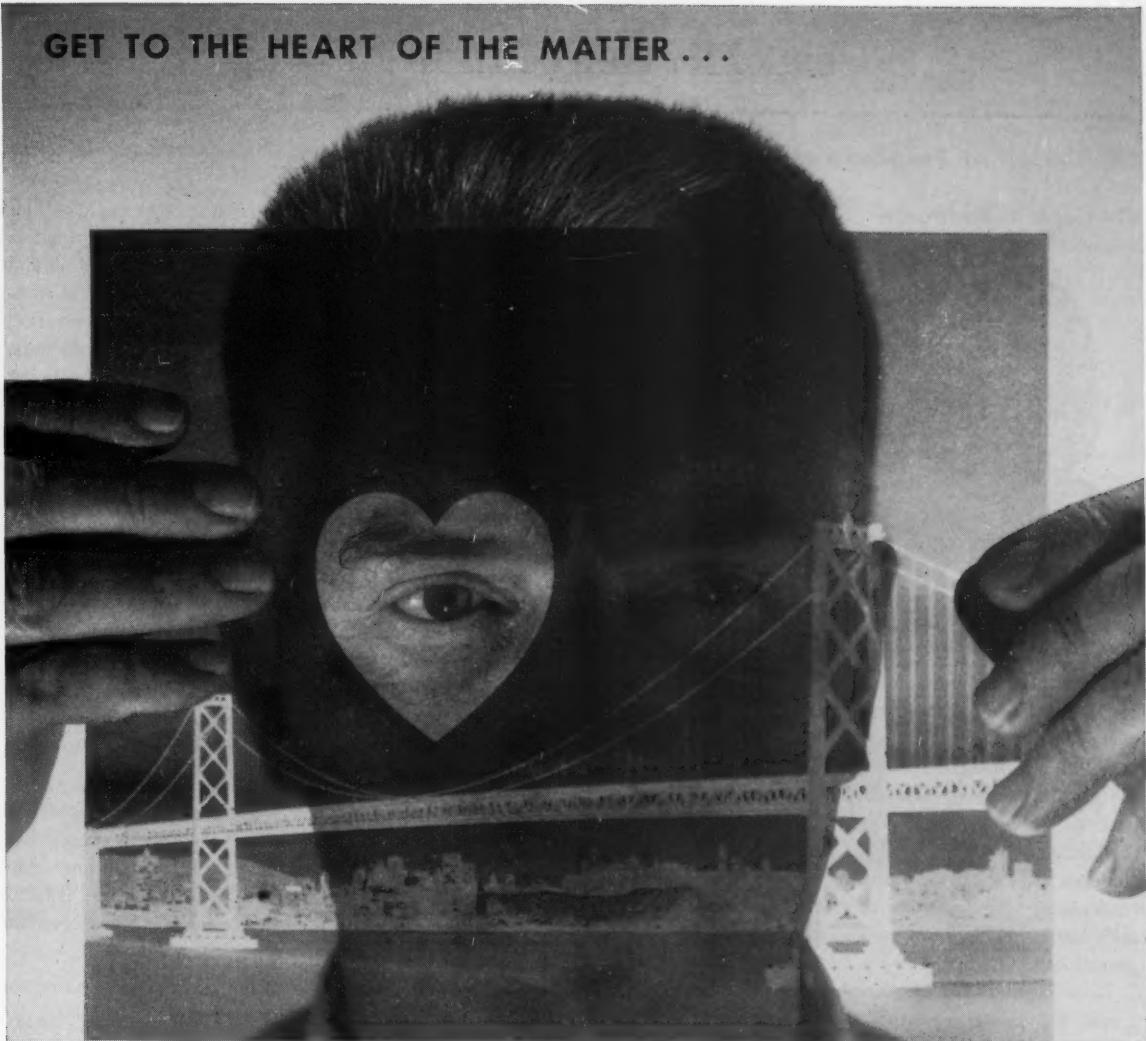
NEW ACME ELECTRONIC SCANNER. Anonymous. *Modern Lithography*, Vol. 26, No. 7, July 1958, page 98. First introduced June 1958, first commercial separator purchased by Buffalo Courier-Express for Niagara Photoengraving Co. Makes separations from original up to 8 x 10" transparencies or opaque copy. 8 x 10" scan time 30 minutes. 2-4 x 5" pictures 15 minutes. Final separations are fully color corrected.

Planographic Printing Processes Paper and Ink

*PROCESSING SOLUTION FOR DEEP-ETCHED LITHOGRAPHIC PRINTING PLATES. U. S. Patent 2,841,079, July 1, 1958. Elbert A. Dulfer. *Chemical Abstracts*, Vol. 52, No. 19, Octo-

(Continued on Page 142)

GET TO THE HEART OF THE MATTER . . .



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Special ML Convention Section

'A Series of Important Gains'

By Oscar Whitehouse

Executive Director, LPNA



DURING the past year, the Lithographers & Printers National Association, Inc., made a series of important gains in its general association activities as well as in its sections. In this period, the Cost, Accounting and Financial Management Committee initiated area cost conferences discussing various phases of financial problems. In general, these centered around the construction and maintenance of budgeted hourly costs, emphasizing the importance of sound costing and budgeting procedures. In other areas, in addition to budgeted hourly costs, this group discussed the use of standard variances as a means of better cost control. A new group, the Sales Management Committee, established a very active program of regional and area conferences. Two basic problems were discussed at these conferences—the selection, recruitment and training of sales personnel and the various methods of sales compensation.

These meetings, which were held in a number of areas around the country, presented the experience of companies with formalized plans of recruitment and compensation

and discussed their applicability to companies of varying sizes.

Other committees of the association met on a regular basis to discuss matters of concern to the industry. These are the lithographic book manufacturers, formulating and working out industry-wide trade customs based on past experience; and the Platemakers Section—concentrating on a cooperative advertising project. The Bank Stationers, faced with a completely new concept of manufacturing checks and statements, held a series of technical conferences. Experts in every phase of bank automation met with the group and discussed the manufacturing of bank supplies under conditions of the electronic sorting and the recording of data on electronic statement sheets. As a result of these conferences and meetings, the section, working with the A.B.A. as its dissemination agency for data regarding automation, compiled a large amount of technical data and information and has published several kits of vital and necessary interest to the industry.

The merger of the Lithographers and Printers National Association and the Label Manufacturers National Association has resulted in another active working group of the Association.

In the labor field, the new Wage Scale Manual, covering all negotiations through the first of the year, was prepared and distributed to members. In addition, legal and technical material has been furnished to all the areas for local negotiations. An additional staff member is being brought in to direct the industrial relations services.

This all adds up to the fact that L.P.N.A. is geared to give its members this coming year complete services in every area of their activities. ★

'Industry Teamwork = Progress'

By L. E. Oswald

President, LPNA



THE theme of LPNA's 54th Annual Convention—"Industry Teamwork = Company Progress"—is one that all of us who have taken part in trade association activities through the years believe cannot be repeated too strongly for the health and prosperity of our plants. It is particularly important at this stage in the history of the graphic

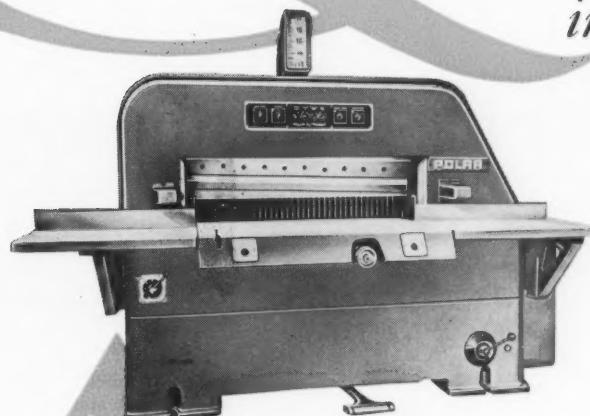
arts—a period in which patterns are changing rapidly and our operations are becoming increasingly competitive. Industry teamwork helps plant management operate more productively and profitably and provides a perspective for long-range planning.

Industry teamwork will be demonstrated and applied at the convention at the special section meetings of the bank stationers, book manufacturers, label manufacturers, poster producers and litho platemakers who will hold two sessions to discuss their own special interests. In addition, subjects of immediate urgency to progressive plant management will be discussed at the general business sessions.

There are many other reasons why every progressive lithographer will benefit greatly from this convention. They will have numerous opportunities to meet other members of the industry—exchange ideas with management and suppliers from every part of the country, and take part in many exciting social activities. ★

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O'Brien



Peloubet



Morse

LPNA Stresses Industry Progress

THERE has been an increasing trend, at trade association meetings, away from one overall business session with speakers on general topics to concurrent smaller sectional meetings, divided according to special interest of the participants.

Such is the case at the Greenbrier this month, where the Lithographers and Printers National Association is holding its 54th annual convention (the first since the recent merger with the Label Manufacturers Association) April 13-15. A special highlight of this year's convention at White Sulphur Springs, W. Va., was a special dinner at which awards were presented to winners in the 9th Lithographic Awards Competition, held on the opening evening of the meeting. Following the dinner the premiere showing of the 286 winning exhibits under the direction of Herbert W. Morse, was opened for view.

Theme of the convention is "Industry Teamwork = Company Progress," as reflected by the speakers listed in the complete program on the opposite page. Special luncheons and sectional meetings were held for the groups interested in the following topics: labels, books, plate-making, posters, other processes (web-offset and gravure) and bank stationery.

Special functions include a reception and dinner of the Label Manufacturers Division Sunday evening, the president's reception on Monday evening, and the board of director's reception and annual banquet on Wednesday evening. The suppliers committee will sponsor several cocktail parties.

A larger attendance than usual is expected because of the new section and the increased activity of the other divisions.★

Webber



Downie



Metcalfe





Sunday, April 12

- Noon — Board of Directors Meeting and Luncheon
6 p.m. — Label Manufacturers Reception and Dinner

Monday, April 13

- 9:30 a.m. — BUSINESS SESSION
President's Report — *L. E. Oswald*
“Boom, Bust or Explode” — An Economic Appraisal
George Rideout,
Vice President,
Babson's Report, Inc.
“Domestic Trade, Prosperity & Foreign Commerce”
Ambassador *James P. Richards*,
President,
The Tobacco Institute, Inc.

Noon — PRODUCT GROUP LUNCHEONS

- 2 p.m. — PRODUCT GROUP MEETINGS (Meetings Held Simultaneously)
(a) Bank Stationers Section
(b) Label Manufacturers Division
(c) Book Manufacturers Committee
(d) Platemakers Division
(e) Poster Committee
(f) Technical Seminars — Web Offset, Gravure
6 p.m. — President's Reception Courtesy—Suppliers' Social Activities Committee
7 p.m. — Awards Competition Dinner
Announcement of Awards Winners and Premiere Showing of 9th Annual Lithographic Exhibit

Tuesday, April 14

- 9:30 a.m. — PRODUCT GROUP MEETINGS (Simultaneous)
(a) Bank Stationers Section
(b) Label Manufacturers Division
(c) Book Manufacturers Committee
(d) Platemakers Division
(e) Poster Committee
(f) Technical Seminars—Web Offset, Gravure.
Vernon K. Evans, The Veritone Co., chairman

2 p.m. — Ladies' Annual Golf Tournament

- BUSINESS SESSION
“How To Hedge Against Inflation”
Maurice Peloubet,
Pogson, Peloubet & Co.

- “The Graphic Arts Industry and Public Relations”
John F. Moynahan,
Public Relations Consultant

- “Management's New Approach To Labor Relations”
— A Case History of the Airlines' Mutual Aid Pact
Joseph L. O'Brien,
Vice President,

Air Transport Association of America

Report of Nominating Committee

Treasurer's Report

6:30 p.m.—Suppliers' Reception

Wednesday, April 15

- 9:30 a.m. — BUSINESS SESSION
Election of Directors
“LTF's Responsibility to the Lithographic Industry”
William H. Bulkeley,
President,
and *William H. Webber*,
Executive Director

- “New Markets, New Methods, New Machines,”
Robert H. Downie, Director of Development,
Marathon Div., American Can Company
“Where We're Going,” *John C. Metcalfe*, news analyst

Noon — Luncheon Meeting, Board of Directors

- 2 p.m. — Men's Annual Golf Tournament
6:30—Board of Directors' Reception
7:30 — Annual Banquet
Awards — Prizes — Entertainment — Dancing

Thursday, April 16

- 9:30 a.m.—Board of Directors Meeting. ★

LPNA Announces Awards For 286 Outstanding Specimens of Lithography

LITHOGRAPHERS — small and large — in all parts of the United States and Canada won 286 awards this month (April 3) in the 9th Lithographic Awards Competition & Exhibit, sponsored annually by the Lithographers and Printers National Association.

The certificates were presented at a special dinner at LPNA's 54th annual convention at the Greenbrier, White Sulphur Springs, W. Va. Presenting the certificates were L. E. Oswald, president of the association

and Fred S. Howard, The Crane-Howard Lithograph Co., chairman of the LPNA promotion committee.

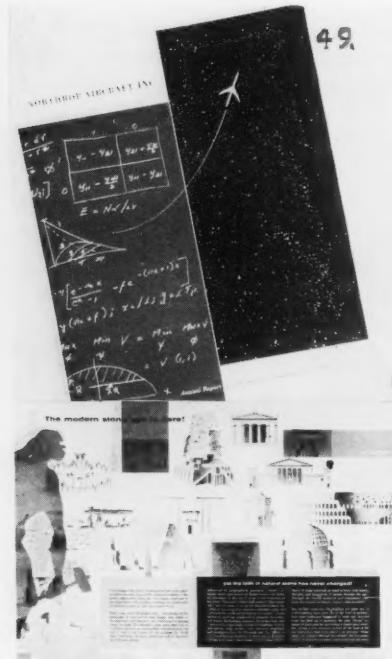
Awards were given in 48 classifications, ranging from direct mail and sales service literature to point-of-purchase displays and outdoor posters.

A special feature of the dinner was the premiere showing of the Awards Exhibit, with 70 panels of winning specimens, posters and displays. The 9th awards catalog, attractively illustrating and crediting the winners, was

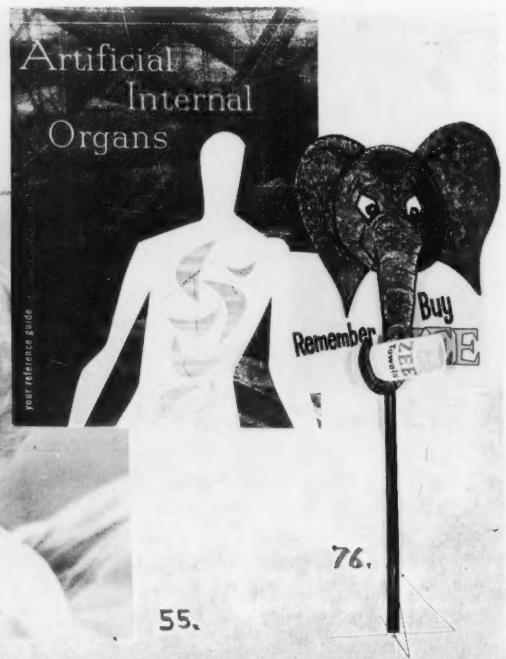
distributed to those present at the dinner, held on the opening night of the convention.

Showings of the exhibit will be made in principal cities in the U. S. throughout the year. Following the convention the panels will be displayed May 5-7 at the Hamilton Hotel in Chicago and June 9-12 at the Warwick Hotel in New York.

On the following pages is a complete list of lithographers whose entries won awards, with photos of some of the award winners. ★



49.



41.

55.

76.

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DIRECT MAIL AND SALES SERVICE LITERATURE

Folders (single sheet, folded to less than 17 x 22")

1. *Runkle-Thompson-Kovats, Inc.*, Chicago; 2. *Finley Offset Corp.*, New York; 3. *Allied Printing Co.*, Indianapolis; 4. *Inland Lithograph Co.*, Chicago; 5. *Crafton Graphic Co., Inc.*, New York; 6. *Western Ptg. & Litho. Co.*, Poughkeepsie, N. Y.

Broadsides (single sheet, folded to more than 17 x 22")

7. *Mastercraft Litho. and Ptg. Co.*, New York; 8. *Herst Litho. Inc.*, New York; 9. *Snyder & Black & Schlegel, Inc.*, White Plains; 10. *Pickwick Offset Service*, New York; 11. *W. M. Brown & Son, Inc.*, Richmond; 12. *The Crane-Howard Litho. Co.*, Cleveland.

Booklets (Less than 6 x 9")

13. *Crafton Graphic Co., Inc.*, New York; 14. *Ketterlinus Lithographic Mfg. Co.*, Primos, Pa.; 15. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 16. *The Regensteiner Corp.*, Chicago; 17. *The Regensteiner Corp.*, Chicago; 18. *Roskin Photo Offset Corp.*, New York.

Booklets (6 x 9" or larger)

19. *Herst Litho Inc.*, New York; 20. *The Regensteiner Corp.*, Chicago; 21. *Wm. G. Johnston Co.*, Pittsburgh; 22. *The Crane-Howard Litho. Co.*, Cleveland; 23. *Gerard Ptg. & Litho Co.*, Omaha; 24. *Graphic Arts Process Co.*, Detroit.

Catalogs

25. *D. F. Keller Co., Chicago*; 26. *Parker Enterprises, Inc.*, Los Angeles; 27. *The Lehigh Press*, Philadelphia; 28. *Crafton Graphic Co., Inc.*, New York; 29. *R. R. Donnelley & Sons Co.*, Chicago; 30. *Western Ptg. & Litho. Co.*, Poughkeepsie, N. Y.

Covers, Inserts and Signatures

31. *Litho-Krome Co.*, Columbus, Ga.; 32. *McCormick-Armstrong Co., Inc.*, Wichita; 33. *Meehan-Tooker Co., Inc.*, New York; 34. *Weber Lithographing Co.*, Chicago; 35. *The Nielsen Lithographing Co.*, Cincinnati; 36. *Forbes Litho Mfg. Co.*, Boston.

Material in One or Two Colors

37. *The E. F. Schmidt Co.*, Milwaukee; 38. *Buck Printing Co.*, Boston; 39. *Hillside Press*, Los Angeles; 40. *Homer H. Boelter Lithography*, Los Angeles; 41. *The E. F. Schmidt Co.*, Milwaukee; 42. *Passo Press*, Philadelphia.

Miscellaneous—Envelope Inserts, etc.

43. *The E. F. Schmidt Co.*, Milwaukee; 44. *Hillside Press*, Los Angeles; 45. *The E. F. Schmidt Co.*, Milwaukee; 46. *Laurel Process Co., Inc.*, New York; 47. *Geo. F. McKiernan Co.*, Chicago; 48. *Raleigh Lithograph Corp.*, New York.

BUSINESS REPORTS

Annual, Quarterly and Other Reports

49. *Jeffries Banknote Co.*, Los Angeles; 50. *Koltun Bros. Litho.*, Los Angeles; 51. *Western Litho Co.*, Los Angeles; 52. *Security Lithograph Co.*, San Francisco; 53. *Wetzel Brothers*, Milwaukee; 54. *Jeffries Banknote Co.*, Los Angeles.

POINT-OF-PURCHASE MATERIAL

Window Displays, Flat-Plane

55. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 56. *Litho-Krome Co.*, Columbus, Ga.; 57. *Niagara Lithograph Co.*, Buffalo; 58. *I. S. Berlin Press*, Chicago; 59. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 60. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.

Window Displays, Multi-Plane

61. *Alpha Lithograph Co.*, Camden, N. J.; 62. *Forbes Lithograph Mfg. Co.*, Boston; 63. *Great Lakes Press Corp.*, Rochester, N. Y.; 64. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 65. *Snyder & Black & Schlegel, Inc.*, White Plains, N. Y.; 66. *Sweeney Lithograph Co., Inc.*, Belleville, N. J.

Light Displays

67. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 68. *Consolidated Lithographing Corp.*, Carle Place, N. Y.; 69. *Brett Lithographing Co.*, Long Island City, N. Y.; 70. *Snyder & Black & Schlegel, Inc.*, White Plains, N. Y.; 71. *Western Lithograph Co.*, Los Angeles; 72. *Consolidated Lithographing Corp.*, Carle Place, N. Y.

Motion Displays

73. *A. Carlisle & Co.*, San Francisco; 74. *Inland Lithograph Co.*, Chicago; 75. *Schmidt Lithograph Co.*, San Francisco; 76. *Schmidt Lithograph Co.*, San Francisco; 77. *Fetter Printing Co.*, Louisville; 78. *Snyder & Black & Schlegel, Inc.*, White Plains, N. Y.

Counter Merchandisers and Displays

79. *The U. S. Printing & Lithograph Co.*, Erie, Pa.; 80. *Consolidated Lithographing Corp.*, Carle Place, N. Y.; 81. *Lutz & Sheinkman*, New York; 82. *Merrick Lithograph Co.*, Cleveland; 83. *Brett Lithographing Co.*, Long Island City, N. Y.; 84. *Ketterlinus Lithographic Mfg. Co.*, Primos, Pa.

Floor Merchandisers, Spectaculars and Island Displays

85. *Merrick Lithograph Co.*, Cleveland; 86. *Merrick Lithograph Co.*, Cleveland; 87. *Snyder & Black & Schlegel, Inc.*, White Plains, N. Y.; 88. *Inland Lithograph Co.*, Chicago; 89. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 90. *Fetter Printing Co.*, Louisville.

Combination Displays

91. *Great Lakes Press Corp.*, Rochester, and *The Mengel Co.*, Fulton, N. Y.; 92. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 93. *The U. S. Printing & Lithograph Co.*, New York; 94. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 95. *Continental Lithographers, Inc.*, St. Louis; 96. *Spurgeon Tucker, Inc.*, New York and *Interstate Boochever Corp.*, Fairlawn, N. J.

Other In-Store Displays

97. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 98. *Forbes Lithograph Mfg. Co.*, Boston; 99. *Ketterlinus Lithographic Mfg. Co.*, Primos, Pa.; 100. *Continental Lithographers, Inc.*, St. Louis; 101. *A. Carlisle & Co.*, San Francisco; 102. *Schmidt Lithograph Co.*, San Francisco.

POSTERS

24-Sheet Posters

103. *McCandlish Lithograph Corp.*, Philadelphia; 104. *Western Ptg. & Litho. Co.*, St. Louis; 105. *McCandlish Lithograph Corp.*, Philadelphia; 106. *The U. S. Ptg. & Litho. Co.*, Erie, Pa.; 107. *Spurgeon Tucker, Inc.*, New York; 108. *The U. S. Ptg. & Litho. Co.*, Erie, Pa.

One, 2, 3-sheet, Truck, Wall, Window, etc. Posters and Wall Charts

109. *Spurgeon Tucker, Inc.*, New York; 110. *McCandlish Lithograph Corp.*, Philadelphia; 111. *McCandlish Lithograph Corp.*, Philadelphia; 112. *Stecher-Traung Litho. Corp.*, Rochester, N. Y.; 113. *R. M. Rigby Printing Co.*, Kansas City, Mo.; 114. *Continental Lithographers, Inc.*, St. Louis.

DISPLAY CARDS

Car Card, Bus, End Cards (On board or mounted)

115. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 116. *The Strobridge Litho. Co.*, Cincinnati; 117. *McCandlish Lithograph Corp.*, Philadelphia; 118. *McCandlish Lithograph Corp.*, Philadelphia; 119. *The Strobridge Litho. Co.*, Cincinnati; 120. *The U. S. Printing & Litho. Co.*, Erie, Pa.

PACKAGING MATERIAL

Labels

121. *Stecher-Traung Litho. Corp.*, Rochester, N. Y.; 122. *The U. S. Printing & Lithographing Co.*, San Francisco; 123. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 124. *Philipp Lithographing Co.*, Milwaukee; 125. *Consolidated Litho. Corp.*, Carle Place, N. Y.; 126. *Stecher-Traung Litho. Corp.*, San Francisco.

Wrappers

127. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 128. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 129. *Harrison and Smith Co.*, Minneapolis; 130. *Consolidated Litho. Corp.*, Carle Place, N. Y.; 131. *The Nielsen Litho. Co.*, Cincinnati; 132. *Smith & Edwards Co.*, Philadelphia.

Cartons

133. *Midprint, Inc.*, Milwaukee; 134. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 135. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 136. *Container Corp. of America*, Medford, Mass.; 137. *Lord Baltimore Press*, Baltimore; 138. *Diamond Gardner Corp.*, Middletown, O.

Miscellaneous—Packing Inserts, All-over Papers, Tags, Seals, etc.

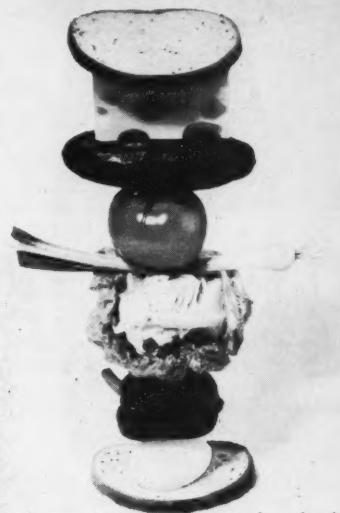
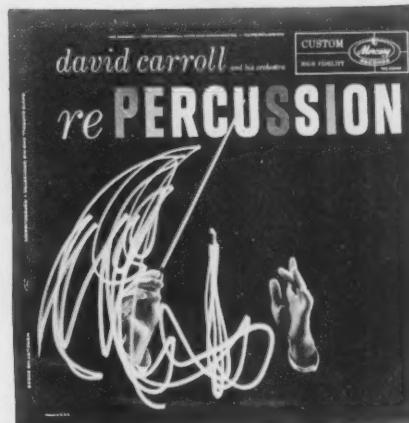


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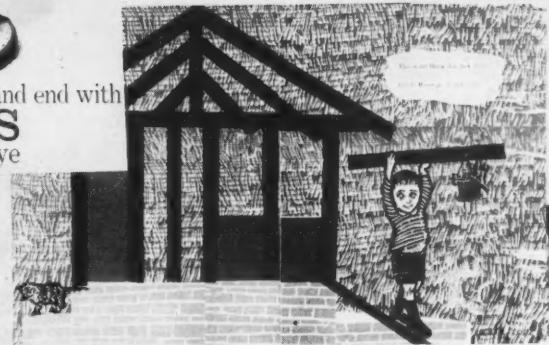


139.



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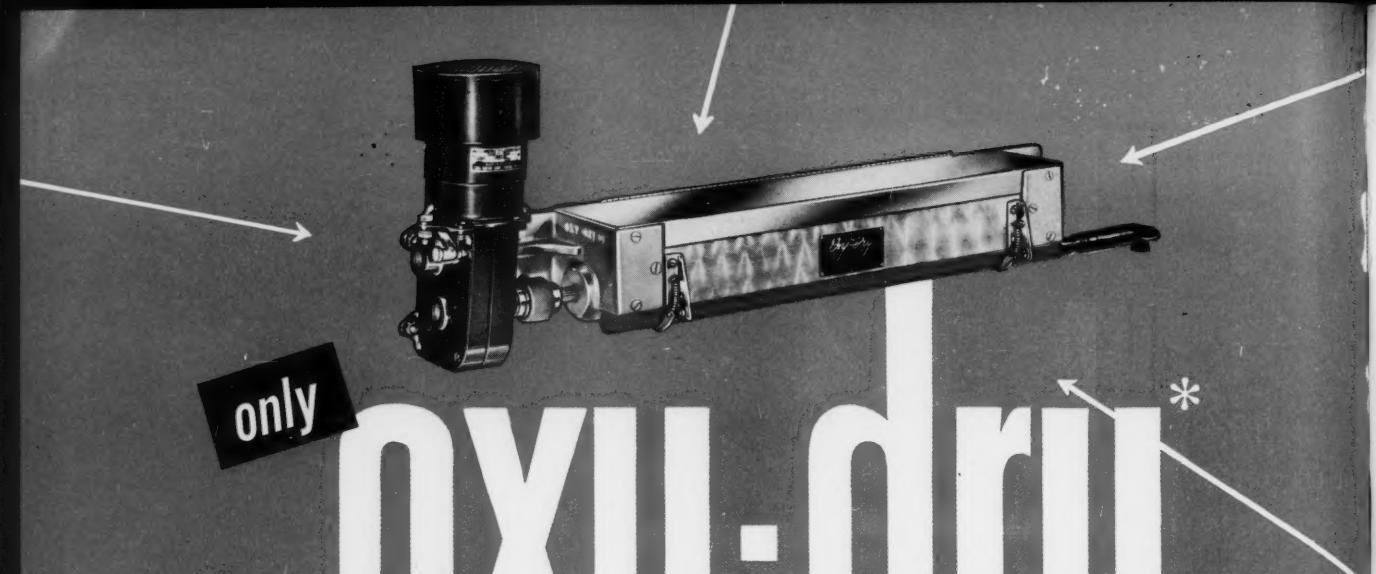
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135.



only

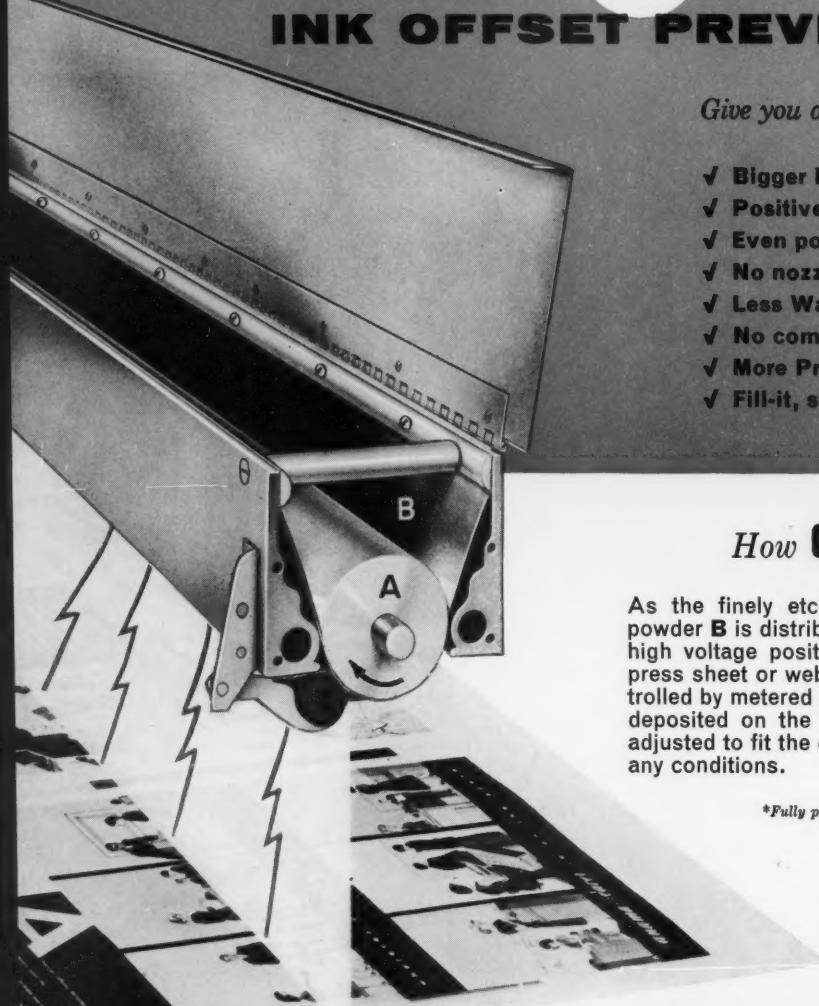
OXY-dry*

INK OFFSET PREVENTION SPRAYERS

Give you all these advantages

- ✓ Bigger Press Loads
- ✓ Positive Control
- ✓ Even powder distribution
- ✓ No nozzles
- ✓ Less Waste
- ✓ No compressed air necessary
- ✓ More Profits
- ✓ Fill-it, set-it, forget-it operation

How OXY-DRY SPRAYERS operate



As the finely etched chromium cylinder **A** revolves, OXY-DRY powder **B** is distributed past the electronic tube **C**. Powder receives high voltage positive charge, causing it to adhere to the moving press sheet or web. Cylinder revolution speed is electronically controlled by metered setting. Settings determine the amount of powder deposited on the sheet or web. The OXY-DRY sprayer is easily adjusted to fit the exact requirements of any job on any press under any conditions.

*Fully protected by U.S. Patents



sells profits
to printers

**OXY-DRY SPRAYER CORPORATION
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1134 West Montrose Avenue, Chicago 13, Illinois, LO 1-1264

*Also Manufacturers of—ANTI-INK OFFSET POWDERS • ELECTRONIC NEUTRALIZERS • SHEET CLEANERS • WEB CLEANERS
DIE-CUT BLANK CLEANERS • PLATE WASHERS & DRYERS • PLATE GRAINERS*

139. *Photopress, Inc.*, Broadview, Ill.; 140. *Commercial Printers, Inc.*, Columbus, Ga.; 141. *Lithographic Corp. of America*, Bridgeport, Conn.; 142. *D. F. Keller Co.*, Chicago; 143. *Western Lithograph Co.*, Los Angeles; 144. *Western Lithograph Co.*, Los Angeles.

Labels and Wrappers—Other Processes

145. *The U. S. Printing & Lithograph Co.*, Cincinnati; 146. *The Nielsen Litho. Co.*, Cincinnati; 147. *The U. S. Ptg. & Litho. Co.*, Cincinnati; 148. *Graphic Press, Inc.*, Los Angeles; 149. *The Nielsen Litho. Co.*, Cincinnati; 150. *Diamond Press*, Philadelphia.

BANK AND COMMERCIAL STATIONERY

Business Stationery—Letterheads, Envelopes and Matched Stationery

151. *The Baughman Co.*, Richmond, Va.; 152. *Horn Ohio Co.*, Lakewood, O.; 153. *Inland Lithograph Co.*, Chicago; 154. *Philipp Lithographing Co.*, Milwaukee; 155. *J. L. Gillespie Co.*, Pittsburgh; 156. *Bi-Craft Litho Inc.*, Cleveland.

Miscellaneous—Commercial Checks, Bank Checks, and Drafts,

Ruled Forms, Certificates, Blotters, etc.

157. *Ketterlinus Litho. Mfg. Co.*, Primos, Pa.; 158. *The Fox Press, Inc.*, Hartford, Conn.; 159. *Moore & Moore Inc.*, Washington, D. C.; 160. *Donlevy Lithograph Co.*, Wichita, Kan.; 161. *A. & R. Prtrs.*, Berwyn, Ill.; 162. *Success Ptg. & Litho. Co. Inc.*, Indianapolis.

BOOKS AND BOOK JACKETS

Juvenile Picture and Text Books

163. *Connecticut Printers, Inc.*, Hartford, Conn.; 164. *Reehl Litho Co., Inc.*, New York; 165. *Duenewald Printing Corp.*, New York; 166. *Copifyer Lithograph Corp.*, Cleveland; 167. *The Regensteiner Corp.*, Chicago; 168. *Consolidated Litho. Corp.*, Carle Place, N. Y.

Trade, Text, other Books

169. *Murray Printing Co.*, Forge Village, Mass.; 170. *Photopress, Inc.*, Broadview, Ill.; 171. *Connecticut Printers, Inc.*, Hartford, Conn.; 172. *Edward Stern & Co., Inc.*, Philadelphia; 173. *Copifyer Litho. Corp.*, Cleveland; 174. *Forbes Litho. Mfg. Co.*, Boston and *Edward Stern & Co., Inc.*, Philadelphia.

Book Jackets

175. *Connecticut Printers, Inc.*, Hartford, Conn.; 176. *Reehl Lithographing Co.*, New York; 177. *TFH Litho.*, Jersey City, N. J.; 178. *Litho Studio*, New York; 179. *Consolidated Litho. Corp.*, Carle Place, N. Y.; 180. *Newman-Rudolph Litho. Co.*, Chicago.

School Yearbooks

181. *New City Printing Co.*, Union City, N. J.; 182. *Wheelwright Litho. Co.*, Salt Lake City; 183. *Taylor Publishing Co.*, Dallas; 184. *Wheelwright Litho. Co.*, Salt Lake City; 185. *Newsfoto Publishing Co.*, San Angelo, Tex.; 186. *Myers & Company, Inc.*, Topeka, Kan.

MAGAZINES AND HOUSE ORGANS

Complete Publications

187. *Runkle-Thompson-Kovats, Inc.*, Chicago; 188. *Gazette Ptg. Co. Ltd.*, Montreal; 189. *Rapid Blue Print Co.*, *Lithograph Div.*, Los Angeles; 190. *Prestone Printing Co.*, New York; 191. *Wm. G. Johnston Co.*, Pittsburgh; 192. *The Regensteiner Corp.*, Chicago.

Covers Only

193. *Ketterlinus Litho. Mfg. Co.*, Primos, Pa.; 194. *Koltun Bros. Litho.*, Los Angeles; 195. *Western Lithograph Co.*, Wichita, Kan.; 196. *Herst Litho Inc.*, New York; 197. *Gibson & Perin*, Cincinnati; 198. *The Lezius-Hiles Co.*, Cleveland.

Signatures and Inserts

199. *Kipe Offset Process Co., Inc.*, New York; 200. *Heeter Lithographing Co.*, Bridgeville, Pa.; 201. *Crafton Graphic Co., Inc.*, New York; 202. *Hillside Press*, Los Angeles; 203. *Wheelwright Litho. Co.*, Salt Lake City; 204. *The Regensteiner Corp.*, Chicago.

MAPS—All Kinds

205. *A. Hoen & Co.*, Baltimore; 206. *Ketterlinus Litho. Mfg. Co.*, Primos, Pa.; 207. *Inland Lithograph Co.*, Chicago; 208. *Western Ptg. & Litho Co.*, Poughkeepsie, N. Y.; 209. *Inland Lithograph Co.*, Chicago; 210. *Columbia Litho Corp.*, Poughkeepsie, N. Y.

Menus, Programs and Announcements—All

211. *Silverlake Lithographers*, Los Angeles; 212. *Inland Press*,

Milwaukee; 213. *Schmidt Lithograph Co.*, San Francisco; 214. *A. D. Steinbach & Sons, Inc.*, New Haven, Conn.; 215. *R. M. Rigby Printing Co.*, Kansas City, Mo.; 216. *American Lithograph Co., Inc.*, Atlanta.

CARDS

Greeting Cards—Published (Stock)

217. *The Gibson Art Co.*, Cincinnati; 218. *American Color Process*, Cleveland; 219. *Central Lithograph Co.*, Cleveland; 220. *Colourpicture Publishers, Inc.*, Boston, Mass.; 221. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 222. *Columbus Bank Note Co.*, Columbus, O.

Greeting Cards—Private

223. *The Strobridge Litho. Co.*, Cincinnati; 224. *Brett Lithographing Co.*, Long Island City, N. Y.; 225. *Philipp Lithographing Co.*, Milwaukee; 226. *Stein Printing Co.*, Atlanta; 227. *The Veritone Co.*, Chicago; 228. *Jackman-Lithograph Co.*, Cleveland.

Pictorial Post Cards

229. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 230. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 231. *Michigan Lithographing Co.*, Grand Rapids, Mich.; 232. *Colourpicture Publishers, Inc.*, Boston; 233. *Merrick Lithograph Co.*, Cleveland; 234. *Mike Roberts Color Productions*, Berkeley, Cal.

CALENDARS

Stock Calendars

235. *Joseph Hoover & Sons Co.*, Philadelphia; 236. *Ketterlinus Litho. Mfg. Co.*, Primos, Pa.; 237. *Therien Freres Ltd.*, Montreal; 238. *Ketterlinus Litho. Mfg. Co.*, Primos, Pa.; 239. *Joseph Hoover & Sons Co.*, Philadelphia; 240. *U. O. Colson Co.*, Paris, Ill.

Custom-Built Calendars

241. *Raleigh Lithograph Corp.*, New York; 242. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 243. *Ketterlinus Litho. Mfg. Co.*, Primos, Pa.; 244. *Western Ptg. & Litho. Co.*, St. Louis, Mo.; 245. *Wetzel Brothers*, Milwaukee; 246. *Rolph-Clark-Stone Ltd.*, Toronto.

Engagement and Diary Calendars

247. *Geo. F. McKiernan & Co.*, Chicago; 248. *The DuBois Press*, Rochester, N. Y.; 249. *Lithographic Corp. of America*, Bridgeport, Conn.; 250. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 251. *Heeter Lithographing Co.*, Bridgeville, Pa.; 252. *W. A. Krueger Co.*, Brookfield, Wis.

ART PRINTS—All

253. *H. S. Crocker Co., Inc.*, San Bruno, Cal.; 254. *Litho-Krome Co.*, Columbus, Ga.; 255. *Homer H. Boelter Lithography*, Los Angeles; 256. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 257. *Hillside Press*, Los Angeles, Cal.; 258. *The United States Printing & Lithographing Co.*, New York.

DECALCOMANIAS—All

259. *The Meyercord Co.*, Chicago; 260. *The Meyercord Co.*, Chicago; 261. *The Meyercord Co.*, Chicago; 262. *The Meyercord Co.*, Chicago.

(See Metal Decorating Section for Metal Lithography Awards)

SPECIALTIES AND NOVELTIES

Playing Cards, Book Matches, Premiums and Miscellaneous Paper Products

269. *Einson-Freeman Co., Inc.*, Long Island City, N. Y.; 270. *R. R. Heywood Co., Inc.*, New York; 271. *Brett Lithographing Co.*, Long Island City, N. Y.; 272. *Wm. G. Johnston Co.*, Pittsburgh; 273. *Stecher-Traung Litho. Corp.*, Rochester, N. Y.; 274. *Eureka Specialty Ptg. Co.*, Scranton, Pa.

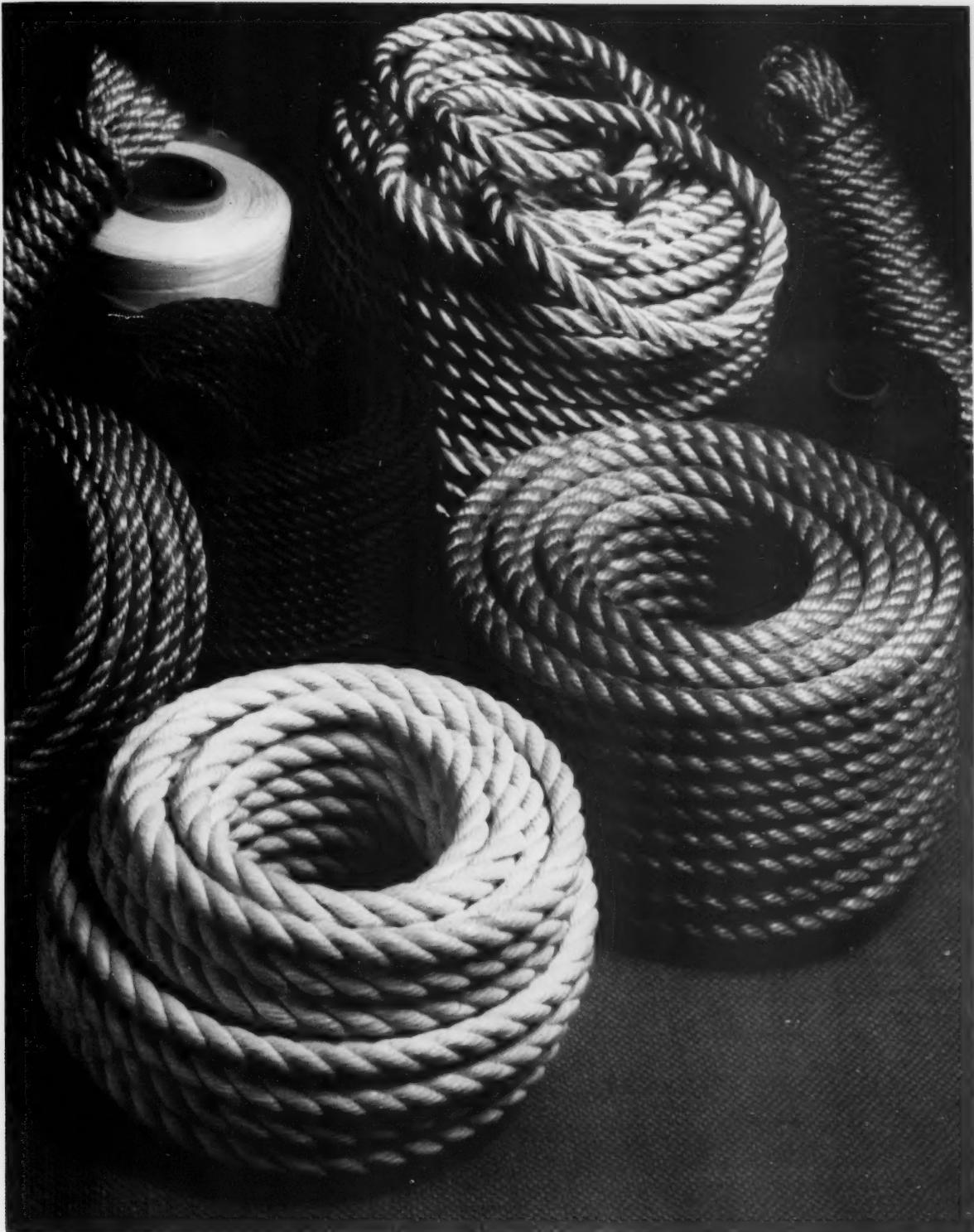
Lithography on Textiles, Vinyls, Plastics, Acetates, etc. Cloth Book Covers and All Other Non-Paper Materials except Metal

275. *Harrison Color Process*, Philadelphia; 276. *Harrison Color Process*, Philadelphia; 277. *Display Corp.*, Milwaukee; 278. *Sweeney Lithograph Co., Inc.*, Belleville, N. J.; 279. *Alpha Lithograph Co.*, Camden, N. J.; 280. *The Lehigh Press*, Philadelphia.

LITHOGRAPHER'S OWN PROMOTION

All Lithographed Material Used for Self-Advertising and to Promote Lithographer's Own Services

281. *Cape & Co., Ltd.*, Toronto; 282. *The Veritone Co.*, Chicago; 283. *Herwick & Held Ptg. Co.*, Pittsburgh; 284. *The E. F. Schmidt Co.*, Milwaukee; 285. *Parker Enterprises, Inc.*, Los Angeles; 286. *Duenewald Printing Corp.*, New York.★



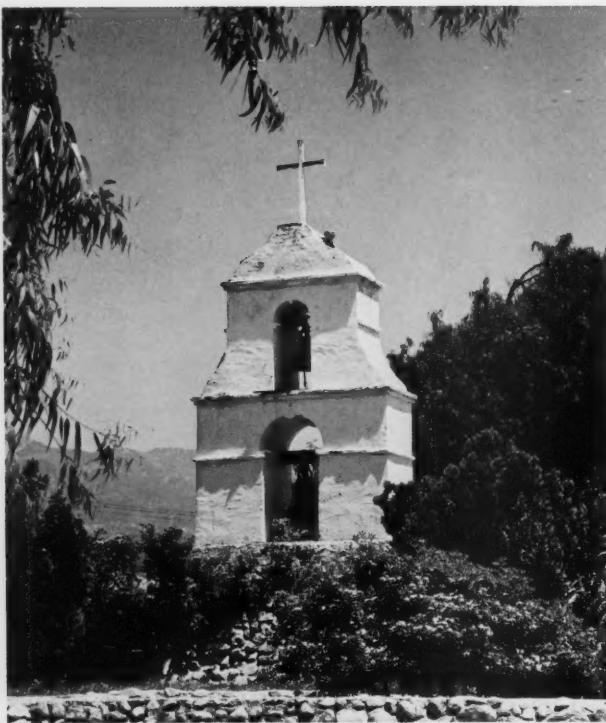
4-color offset reproduction

WARREN'S *Lithographic* PAPERS

LUSTERKOTE • OFFSET ENAMEL • CAMEO BRILLIANT • OVERPRINT LABEL CIS
FOTOLITH ENAMEL • SILKOTE OFFSET • CASCO ENAMEL

This paper is Warren's OFFSET ENAMEL GLOSS; basis 25 x 38—100 (200M)

WARREN'S Offset Enamel Gloss



Photograph by Louis C. Williams

This insert is a lithographed demonstration of WARREN'S OFFSET ENAMEL GLOSS, basis 100 (200M) — a double coated enamel paper designed especially for the reproduction of pictures by offset lithography. Double coating improves printability and uniformity, resulting in a higher potential of lithographic reproduction.

The four-color picture on the face of this insert shows how faithfully process color subjects may be reproduced on WARREN'S OFFSET ENAMEL GLOSS. The one-color picture shown at the left demonstrates the suitability of the paper for black-and-white halftone reproduction.

WARREN'S OFFSET ENAMEL GLOSS is available in basis weights 70, 80, 90, 100 and 120 — also in cover and cover-bristol weights. Consult your Warren merchant for items available from local stocks. Ask him also about the companion papers, WARREN'S OFFSET ENAMEL DULL and WARREN'S OFFSET ENAMEL-SAXONY FINISH.

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who sell and endorse Warren's Standard Printing Papers

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ALLENTOWN, PA. Lehigh Valley Paper Corporation
ATLANTA, GA. Sloan Paper Company
BALTIMORE, MD. { The Barton, Durst & Koch Paper Co.
KANSAS CITY, MO. Stanford Paper Company
BIRMINGHAM, ALA. Sloan Paper Company
BOISE, IDAHO Zellerbach Paper Company
BOSTON, MASS. Carter Rice Storrs & Bement Inc.
BUFFALO, N. Y. The Century Paper Co., Inc.
CHAMPAIGN, ILL. Cook-Vivian-Lindenmeyer Co., Inc.
CHARLOTTE, N. C. The Alling & Cory Company
CHATTANOOGA, TENN. Franklin-Cowan Paper Company
CINCINNATI, OHIO Crescent Paper Company
CLEVELAND, OHIO Caskie Paper Company, Inc.
COLUMBUS, OHIO Virginia Paper Company
CONCORD, N. H. Southern Paper Company
DALLAS, TEXAS Sloan Paper Company
DAYTON, OHIO Chicago Paper Company
DENVER, COLO. Carpenter Paper Company
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DETROIT, MICH. The Dier & Wing Paper Company
EUGENE, ORE. The Petrequin Paper Company
FORT WORTH, TEXAS The Ailing & Cory Company
FRESNO, CAL. The Cincinnati Cordage & Paper Co.
GREAT RAPIDS, MICH. C. M. Rice Paper Company
HARTFORD, CONN. Olmsted-Kirk Company
HARRISBURG, PA. The Dier & Wing Paper Company
HOUSTON, TEXAS Carpenter Paper Co.
{ Western Newspaper Union
{ Newhouse Paper Company
{ Seaman-Patrick Paper Company
{ Chope-Stevens Paper Company
{ Zellerbach Paper Company
{ Olmsted-Kirk Company
{ Quinn-Walstrom Paper Co.
The John Leslie Paper Company
The Alling & Cory Company
Henry Lindenmeyer & Sons
Carter Rice Storrs & Bement Inc.
L. S. Bosworth Company
Olmsted-Kirk Company of Houston

INDIANAPOLIS, IND. Crescent Paper Company
JACKSON, MISS. Townsend Paper Company
JACKSONVILLE, FLA. Virginia Paper Company
KANSAS CITY, MO. { Midwestern Paper Company
KNOXVILLE, TENN. Wertegeine Paper Company
LANSING, MICH. Northern Paper Company
LITTLE ROCK, ARK. The Weissinger Paper Company
LOS ANGELES, CAL. { Weingarten Newhouse Union
LOUISVILLE, KY. Arkansas Paper Company
LYNCHBURG, VA. Zellerbach Paper Company
MEMPHIS, TENN. Louisville Paper & Mfg. Co., Inc.
MILWAUKEE, WIS. Caskie Paper Company, Inc.
MINNEAPOLIS, MINN. Southland Paper Company
MONTGOMERY, ALA. Nackie Paper Company
NASHVILLE, TENN. The John Leslie Paper Company
NEWARK, N. J. Newhouse Paper Company
NEW HAVEN, CONN. Weaver Paper Company
NEW ORLEANS, LA. Clements Paper Company
NEW YORK CITY { Henry Lindenmeyer & Sons
{ Carter Rice Storrs & Bement Inc.
{ The Alling & Cory Company
{ Miller & Wright Paper Co.
{ Linde-Lathrop Paper Company, Inc.
{ The Canfield Paper Company
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OMAHA, NEB. { The J. L. N. Smythe Company
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PROVIDENCE, R. I. Narragansett Paper Co., Inc.
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ROCHESTER, N. Y. Virginia Paper Company
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ST. LOUIS, MO. { Beacon Paper Company
{ Tobey Fine Papers, Inc.
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NEW YORK CITY (Export) Moller & Rothe, Inc.
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Write for free booklet — "How Will It Print by Offset"

S. D. WARREN COMPANY • BOSTON 1, MASS.





ROBERTSON'S TRI-COLOR CAMERA

OVERHEAD CAMERAS BY ROBERTSON

Color separation on Robertson Color Camera by Princeton Polychrome Press



DAILY MORE NEGATIVES ARE MADE ON ROBERTSON'S THAN ANY OTHER OVERHEAD

Widely known in the Graphic Arts and Industry, Robertson's TRI-COLOR Camera (illustrated on the reverse side of this page), has established remarkable records for unexcelled precision, efficient, high quality production, and low cost ease of operation.

COMPARE THESE OUTSTANDING FEATURES

- Saves valuable time and steps; eliminates fatiguing positions; easy copy loading—from front horizontally; convenient glass covered, tilting copyboard beneath track
- Accurate and high speed production assured by choice of either Manual Cable Drive or Electric Screw Drive, or "Dual Drive" combination of both
- Absolutely precise re-registration. Remakes fall "dot for dot" next day, month or year
- Convenient lamp positioning at any angle with overhead carriers; no cluttered floor area
- Unobstructed work space for lens setting and filter changing
- Heavy enclosed cast construction throughout; no sheet metal structural components; vibrationless rigidity
- Exclusive all-steel "unistructural" integrally welded tubing and beam track eliminates deflection. Heavy oversized copyboards easily accommodated
- Precision machining in jigs and fixtures; insures interchangeability of parts and addition of accessory equipment after installation
- 31", 41" and 48" sizes. Template cameras to order.



A new 31" general purpose overhead camera offering the superior advantages of overhead design engineered and developed by Robertson experience and know-how—unobstructed operation, high speed accuracy, quality and production—for an investment within the reach of most budgets

WRITE for detailed information on this versatile new series of precision Overhead Cameras in Bulletin OH-830

A COMPLETE LINE OF PHOTOMECHANICAL EQUIPMENT

ROBERTSON PHOTO-MECHANIX, INC.

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NEW
whiteness

NEW
gloss

**West
Virginia**

STERLING OFFSET ENAMEL





STERLING OFFSET ENAMEL

SEE for yourself!

Sterling Offset Enamel now has a brilliance that enables you to produce jobs which can't be surpassed in offset lithography. The new whiteness and new gloss add a third dimension to color and copy.

A brochure that demonstrates Sterling's quality, and a swatch book showing all weights, are available for your inspection and reference.

West Virginia also offers a full line of coated and uncoated offset papers—made to highest standards for practically every lithographic need. These papers are shipped *direct* from mill to you with the controlled humidity of the finishing room locked in by entirely new packaging.

Another major advantage for printers working with West Virginia is the *direct* service of fully experienced, mill-trained sales representatives. When you need it, technical assistance also comes to you direct.

West Virginia's direct-to-you sales policy means *better service and greater economy for you*. For full details write to West Virginia Pulp and Paper Company, 230 Park Avenue, New York 17, N.Y., or contact an office listed below.

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Papers Division	Cincinnati 12 / RE 1-6350
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Sales	Philadelphia 7 / LO 8-3680
	Pittsburgh 19 / CO 1-6660
	San Francisco 5 / GA 1-5104

W **West Virginia**
V **Pulp and Paper**

*This insert Lithographed on Sterling Offset Enamel
25 x 38—100*



The panel which conducted a discussion on "What Controls Does Top Management Need." (L-r.) Alvin S. Ghertner of McCollum & Ghertner; O. T. Hamilton, Jr., North Hollywood Printing & Stationery Co.; and John W. Bornhoer, Columbia Printing Co.

Don't Pick 'Carbon Copy' As Your Successor, Top Management Told

PRESIDENTS and top management representatives of printing and litho plants in 34 states gathered at Boca Raton, Fla., during February, for five days of top level discussions on how the industry can prepare itself for the coming decade. The meeting, Printing Industry of America's fifth annual president's conference, was under the general direction of Frank F. Pfeiffer, chairman of PIA's top management committee.

The first subject of the conference was "How Do I Develop My Successor?" a factor which PIA believes will be important for many printing companies in the 1960's. Mr. Pfeiffer outlined the ingredients for selecting a successor and listed six basic leadership traits which form the foundation of executive ability. He concluded that one of the mistakes which top management makes is looking for a "carbon copy."

The opening day also featured a talk by J. Lewis Powell of Washington, D. C., which outlined the rapid advances mankind has made in the past 200 years. The second day brought three interesting case histories illustrating controls which are needed by top management for the performance of management functions.

On the session's third day, F. C. Rauchenstein, PIA's sales management

committee chairman, conducted a discussion intended to assist management in evaluating the benefits of devoting time which might be used for selling, to the managing of the business. The session raised several interesting questions, regarding the relative value of top management retaining the responsibility for certain sales activities, against the benefits to a company when these additional efforts are channeled into overall management activities. Case histories were presented by Harold L. Holden of Minneapolis and J. Paul Whitehead of Waterbury, Conn. Included in these case histories were an identification of the procedures which these two companies adopted in the selection and training of sales management personnel.

The next session, dealing with finance, was conducted by R. Walter Hale, Jr., of Nashville, Tenn., who covered the acquisition of new money for expansion or improvements. He presented the results of an investigation into various methods of financing expansion and planned improvements.

Harold W. Braun, chairman of PIA's overall committee on business management, presented the experiences his company had when its new building was completed.

Another speaker at this session was Augustus Morris of the Tax Research

Institute, a division of the Research Institute of America. He presented specific suggestions to the printers and lithographers on the management of taxes to increase profits, with special emphasis on recent Federal tax legislation.

A discussion of the increasing numbers of acquisitions and mergers taking place in the graphic arts of late was led by Sampson R. Field of New York. Other participants in this discussion were Charles E. Schatvet and Mr. Pfeiffer.

At the closing business session Walter F. McArdle, PIA's vice president, chaired a discussion on the "Motivation of Manpower." Willard E. Brown of Washington, presented the results of a study of the problems which develop in connection with management's participation in manpower motivation programs. Mr. Brown, who has been active in the Lithographic Technical Foundation's and PIA's foremen's management and visual economics programs, set forth a set of fundamentals for management's guidance in this area.

Following Mr. Brown's presentation, Kurt E. Volk, PIA's president, described his well-known "We" program and gave the details of the benefits his company has derived from this human relations program. Mr. Pfeiffer then presented a case history which illustrated the importance of communicating company information to employees and creating a feeling of participation between management and employee.

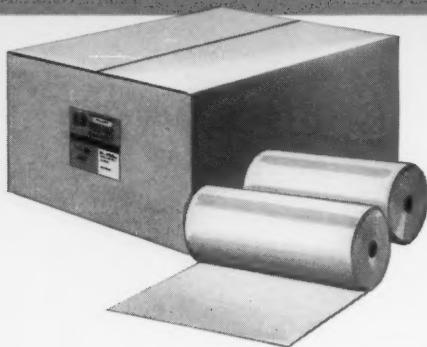
During the presidents' conference top officials of PIA also met for a series of discussions on the organization's plans for the future and reports of the group's progress in the past year.

Primary objective for 1959, it was reported, is the raising of industry profits by increased utilization of PIA's services. Mr. Volk has taken a leave of absence from his company to concentrate on an extensive series of field trips and member meetings. As part of this program PIA also is developing a complete kit of materials so that working through its man-

(Continued on Page 151)

60 from 1

.....THE ONLY
PROGRAM FROM



1

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PHOTOCOPY PAPERS**

...including new optically brightened Record papers!

Famous Haloid-made Photocopy Papers are manufactured in a variety of widths and surfaces to provide exceptionally high quality prints with a minimum of waste. Constant *quality control* assures excellent uniformity of emulsion from roll to roll, much longer shelf life.

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Originators of the photocopy process, Haloid's research and development engineers have created a *full line* of photocopy machines. These include the popular *Commercial Rectigraph®* and *Foto-Flo** *Photo-Copying Machine, Model C*. Each will copy anything typed, written, printed, drawn or photographed, in daylight. Microfilm enlarger attachments are available.

*A trademark of Haloid Xerox Inc.

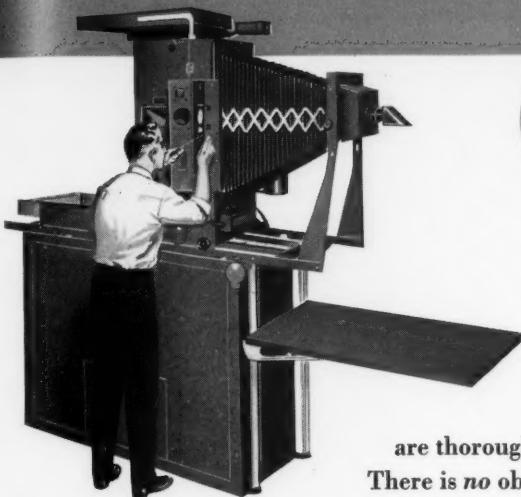
3

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PHOTOCOPY CHEMICALS**

Haloid chemicals are expressly designed for use with Haloid photocopy papers. Convenient size packages eliminate waste and time losses in small quantity mixes.

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COMPLETE PHOTOCOPY SERVICE ONE SOURCE...HALOID XEROX!



4

FREE MACHINE SERVICE . . .

Haloid service on *any* enlarging or reducing photocopy machine is absolutely *free*!

We have the largest, most efficient force of factory trained servicemen in the industry.

Service is prompt, courteous, competent. The men are thoroughly versed in *all* photocopy machines and methods. There is *no* obligation for labor or travel; parts, if any, are extra.

5

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Your operators can now benefit by *thorough* training courses either on the job or by attending the new Haloid Xerox School of Photocopy Training at Rochester. (Graduates of the school receive certificates of training). These *free* courses are designed to instruct the apprentice in basic and advanced machine operation and to bring experienced operators up to date on the latest developments in photo-copying.



6

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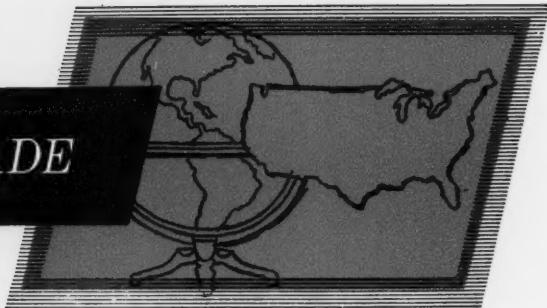
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NEWS about the TRADE



New Officers For Polygraph

The Polygraphic Co. of America has announced the election of Charles H. Parton as president and William H. Garrison as executive vice president,



Parton

Garrison

and plans for a major expansion program. The new officers have acquired a majority stock interest in the lithographing and publishing house. James Werblow, former president, was elected chairman of the board.

Mr. Parton previously was vice president and a director of American Colotype Co., and vice president of Brown & Bigelow in charge of eastern sales. Mr. Garrison is owner of Garrison House, publishers of calendars, greeting cards and business aids. Both men have also been elected directors of Polygraphic.

Mr. Werblow, who with his late brothers Robert and Henry, founded Polygraphic, plans to continue actively in the firm's management.

Also elected a director was Carl F. Nitto, partner in the law firm of Nitto and Nitto, Passaic, N. J.

Roberts Resigns From Brett

The Brett Lithographing Co., Long Island City, New York, has announced the resignation of Charles F. Roberts, secretary and director of the company for the past 10 years.

He has been with the company 37 years.

Mr. Roberts is currently vice president of the Lithographic Technical Foundation and has served on many committees, both nationally and locally. His future plans have not been announced.

Proper Press Moves

Proper Press, Inc., 57 year old New York combination shop located at Lafayette St., has moved into enlarged quarters at 421 Hudson St.

The move will also involve increased production facilities in the company's offset department which contains complete camera, dark room, stripping and plate-making facilities.

Names Worner Vice President

Albert C. Worner has been named vice president and advertising manager of Security Lithograph Co., San Francisco. He has been with the organization for the past eight years.

LTF To Enlarge Board

The Lithographic Technical Foundation has announced general approval of a plan to increase the number of its directors from 24 to 36. The objective is to make possible a better geographical distribution and to provide more representation from different types and sizes of plants, as well as suppliers.

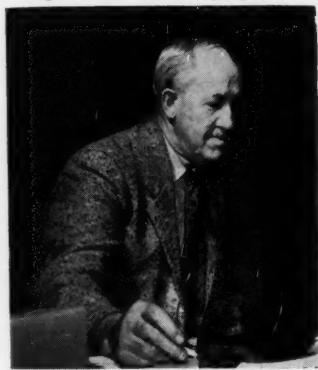
It was also reported that the Foundation is increasing its executive committee from six to 12.

Named Forbes NY Manager

Edward W. Miller has been appointed manager of the New York office of Forbes Lithograph Manufacturing Co. He has been with the company since February 1958.

David MacDonald Dies

David J. MacDonald, former educational director of the Lithographic Technical Foundation, and dean of the department of lithographic train-



David J. MacDonald

ing at the New York Trade School at the time of his retirement in 1954, died March 19 at the age of 83.

Mr. MacDonald was the author of a number of lithographic textbooks, among them "Offset Press," "Hand Transferring" and "Color Correcting." They were all published by LTF, with which he was associated from 1925 to 1945.

As educational director of the Foundation, Mr. MacDonald also developed training materials.

Sells Division To Shaw

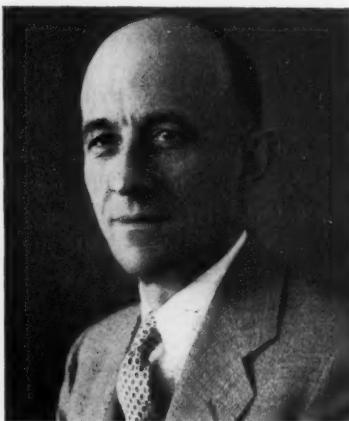
United Printers & Publishers, Inc., has sold its Gerlach-Barklow division to the Shaw-Barton Co. of Coshocton, O. The division produces calendars and advertising specialties.

Named Goldsmith Officer

Herman Feuer, formerly vice president of the Garfield Corp., New York lithographer, has been appointed executive vice president in charge of the printing division of Goldsmith Bros.

Joe Machell Dies

One of the best known and respected figures in the graphic arts died in retirement recently at the age of 66, with a 50-year career devoted to the



Joseph Machell

advancement of lithography behind him. He was Joseph E. Machell, once termed the outstanding lithographer in the United States by the National Association of Photo Lithographers.

Mr. Machell entered the graphic arts at the age of 13 to work on the Oakland (Cal.) Tribune, and started his apprenticeship at the age of 15 under Louis Traung, pressroom fore-

man at Schmidt Lithographing Co. in San Francisco.

He remained with Schmidt for 11 years, and then moved with Mr. Traung and his brother Charles when they started the Traung Label Co. The following year he transferred to the American Carton Co. in Stockton, Cal., and remained there for four years.

In 1923, Mr. Machell started his own business, the Reliance Lithographing Co., Sacramento, and conducted it for about five years, until returning to Traung Label Co. at the age of 35. In 1934 he was sent to Rochester, N. Y., to supervise production at the newly-formed Stecher-Traung Lithographing Co. He held that post for 16 years and then retired.

Complete retirement from the industry was not for Mr. Machell at this time however, and he continued his interest in lithography as a consultant to many of the country's leading lithographers. These included Lutz & Sheinkman, New York; Muirson Label Co., Meriden, Conn.; and Great Lakes Press, Rochester, N. Y.

In 1955 he retired completely and returned to his home in California.

PIA's Web Section To Meet In April

THE annual spring meeting of the Web Offset Section of Printing Industry of America, at the Dayton-Biltmore Hotel, Dayton, Ohio, April 23 and 24, is expected to attract more than 200 registrants. The meeting will feature four general sessions, a tour of the McCall Corp.'s extensive web offset production department, and an open forum on web offset equipment conducted by Benjamin Offen of The B. Offen Co.

A session on "Composition for Web Offset Equipment," under the direction of James N. Johnson, Standard Publishing Co., Cincinnati, will outline the use of such equipment as the Fotosetter, Monophoto film setting machine, Linofilm system, the Photon and the ATF Typesetter. Allan S. Holiday of Craftsmen, Inc., will be the keynote speaker. Panel members will be Earl N. Godshall, Photon, Inc.; Walter E. Hershey, Lanston Mono-

type Co.; John Porter, American Type Founders; Sheridan S. Skogen, Intertype Corp.; and James E. Walden, Mergenthaler Linotype Company.

The Translucent Paper Proof, Cellophane and Brightype methods of conversion will be discussed during a session on "Letterpress Conversion for Web Offset." Speakers will include Hyman Safran of the Safran Printing Co., on the Translucent method; Frank Peterson, Standard Publishing Co., and John Wurst of Henry Wurst, Inc., on the Cellophane method; and Charles Cook, Haynes Lithograph Co., and George Morrison, Ludlow Typograph Co., on the Brightype method.

"Web Offset Production and Production Problems" will be the title of a panel discussion conducted by Paul Lyle, Western Printing & Lithographing Co. Assisting him on the panel will be Charles Cheviton, Danner Press

of Canton, Inc.; Charles Cook, Haynes Lithographing Co.; Joseph Gajdos, Western Printing & Lithographing Co.; Henry Lackner, Inland Press; and Thomas Taylor, McCall Corp.

The meeting will conclude with a discussion on "Web Offset Manning and Rates." This session will be under the chairmanship of James R. Bowler, Courier-Citizen Co., and the featured speaker will be George A. Mattson, managing director of the Web Offset Section.

Good Year For Donnelley

Sales and earnings of R. R. Donnelley & Sons Co. for 1958 were slightly below 1957 figures, but the year was still the second best in the company's history, Gen. C. C. Haffner, board chairman, told stockholders in his annual report.

Net sales for 1958 totaled \$118,219,000 as compared to slightly more than \$120,000,000 for 1957. Net income was \$8,057,000 for 1958 and \$8,092,000 for 1957.

Gen. Haffner cited several expansion moves and improvements started by the company in the past year. These included a new rotogravure plant at Warsaw, Ind.; a 100,000 sq. ft. addition to the Willard, Ohio plant; a warehouse addition to the Crawfordsville, Ind., plant; and additional manufacturing and warehouse space being added to the Chicago facilities. New presses and other equipment also were added at several locations.

The annual report also stressed that the company is continuing its research work on the application of electronics to printing operations and that new bookbinding techniques will be put into operation this year.

Reports Record Sales

Western Printing & Lithographing Co., Racine, Wis., has reported sales of more than \$85,000,000 for 1958, an increase of more than \$11,000,000 over its 1957 volume. Earnings also reflected the sales increase and were estimated at \$4,675,000 as compared to \$4,366,000 for 1957.

This is the first time the company, owned by 999 employes, has made public its annual report.

NYEPA Announces Forum Program

AN all-day program to assist lithographers in two important areas, production and equipment, will be presented at the lithoshow and forum to be sponsored by the Lithographic division, New York Employing Printers Association, on May 2, at the Hotel Statler.

A panel of specialists in lithographic production will provide practical help on a wide range of press, paper, camera and ink problems during the morning forum.

Immediately following lunch, those attending will have the opportunity to visit 40 booths displaying the latest lithographic accessories and small equipment. The exhibit will be located in the Georgian Ballroom of the hotel and will be on display all afternoon.

Thirty manufacturers of lithographic equipment have already scheduled displays, according to Donald B. Thrush, Westport Litho, Inc., chairman of the Division. Among the equipment to be displayed is the Harris Key Register System, the ATF Chief 15 Offset Press, the NuArc Platemaker, the Vari-Typer Foto-List System, the Lanston Magnastep Step and Repeat Machine, and the 3M Dampening System.

Also on display will be many types of press accessories including ink agitators, water levels, spray guns, static eliminators, sheet cleaners, wash-up machines, and color separating devices.

Among the speakers during the morning forum will be Albert R. Materazzi, Litho Chemical and Supply Co., Inc., on plate problems; Theodore F. Makarius, Pope & Gray, Inc., on press problems; John L. Kronenberg, S. D. Warren Co., on paper; Paul Whyzmuzis, Interchemical Corp., Printing Ink Division, on ink; and Edward Blank, NYEPA Headquarters staff, on composition, binding and lithographic management problems.

William H. Webber, new executive director of the Lithographic Technical Foundation, will give a report on "What's New in Research at LTF." Charles W. Latham, NYEPA litho-

graphic consultant and specialist in lithographic press operation, will participate in the question and answer period which will be an important part of the morning program.

During the afternoon exhibit, the speakers from the morning program will be personally available for direct consultation in nearby "circles of information." Technicians representing many of the exhibitors will also be present to answer questions.

A detailed program is now on press and will be distributed soon to the lithographic industry. Further information can be obtained from the Lithographic Division, NYEPA, 461 8th Avenue, New York.

Reservations are being accepted at a special advance price of \$7.50 per person, including lunch and a 9 A.M. coffee hour. Registration after April 24 will be \$9.00.

To Prepare Contract

The Chicago Lithographers Association and Local 4, ALA, were expecting to start late in March on negotiations for a new contract to replace the current pact that expires May 1. Local 4 filed the required 60-day notice of termination of contract but at its request the conference was deferred some two or more weeks. Union demands were not immediately available but the Litho Association's president, Robert J. Zillmer, was anticipating that "everything will proceed normally," although he conceded that the discussions "might lead to anything."

Mr. Zillmer was elected president of the Litho Association at its annual meeting in January. He has been associated with the I. S. Berlin Press for seven years. New members of the Association's board of directors are Ernest S. Karge of Richards-Pflum-Karge, Inc.; Leroy A. Solberg, Regenstein Corp.; Oran Brown, Rand McNally & Co.; Charles Porter, Inland Press; Ralph Heckendorf, Phillips Litho Plate Service; and H. H. McMurtrie, Franklin Offset Litho Co. In addition, the board includes eight holdover members. At the January

meeting the Litho Association formulated its labor relations policies and the discussions included consideration of proposed changes in the Health and Welfare Trust.

Discusses Paper Tests

The results of several research projects sponsored by the Technical Association of the Pulp and Paper Industry were evaluated at the 44th annual meeting of the organization in New York recently.

Pick testing research for finding a standard method for evaluating the surface strength of paper and paperboard was reported on by W. D. Schaeffer, J. M. Fetko and A. C. Zettlemoyer. During the first year 11 pick testers were studied, but due to variations from tester to tester and in the daily studies, further study was recommended. Approximately 40 paper companies and other industrial and research organizations are co-operating in this project.

A second paper was presented by W. A. Wink and G. R. Sears on their progress with studies of surface characteristics of paper and paperboard as related to printing smoothness.

R. O. Ragan of the Chicago Carton Co., presented a paper on the practical aspects of smoothness testing particularly for halftone and gravure printing, and concluded that photomicrographic examination of printing surfaces is the most advantageous method for evaluating smoothness. He has developed a portable self-contained camera for this purpose which features constant illumination, semifixed focusing and ready specimen identification.

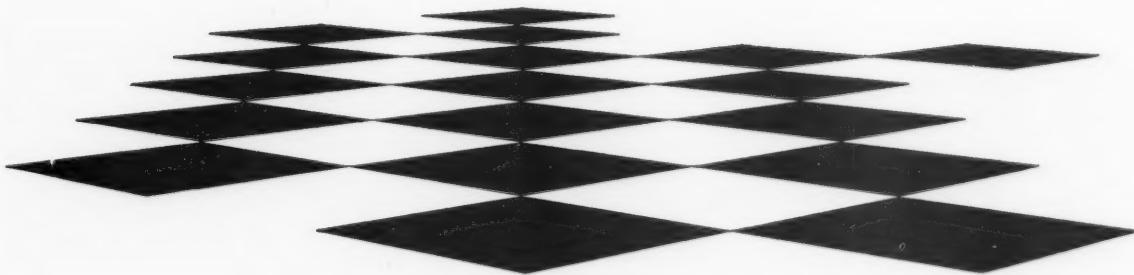
Forms New Litho Firm

Consolidated Lithograph Corp., San Jose, Cal., has taken over operation of the lithographic department of Brian & Ralph, local combination shop. Consolidated is a newly formed organization of men previously employed by Brian & Ralph's.

Officers of Consolidated are J. W. McGean, president; Warren Tuckmantel and Victor Moughler, vice presidents; Frank Cunningham, secretary; and Ronald Tanner, treasurer.



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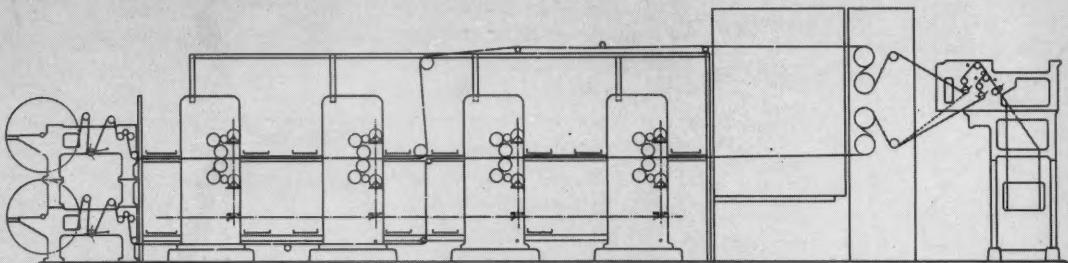
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		Number of folded pages					
		number of webs	colors on each side of web	Newspaper, maximum page size 17 $\frac{1}{2}$ x 22 $\frac{3}{4}$	Tabloid, 11 $\frac{5}{8}$ x 13 to 17 $\frac{1}{2}$	Magazine Signature, 6 $\frac{1}{2}$ to 8 $\frac{3}{4}$ x 11 $\frac{3}{8}$ untrimmed	Magazine Signature, 5-11/16 x 17 $\frac{1}{2}$ untrimmed
1 UNIT	○●	1	1	4	8	16	16
	○●●	1	2	4	8	16	16
2 UNITS	○●●●	2	1	8	16	32	32
	○●●●●	1	3	4	8	16	16
3 UNITS	○●●●●●	1	1	8	16	32	32
	○●●●●●●	1	2				
4 UNITS	○●●●●●●●	3	1	12	24	48*	48
	○●●●●●●●●	1	4	4	8	16	16
	○●●●●●●●●●	2	2	8	16	32	32
	○●●●●●●●●●●	2	1	12	24	48*	48
	○●●●●●●●●●●●	1	2				
	○●●●●●●●●●●●●	4	1	16	32	—	—

*Signatures of over 32 pages are possible but weight of stock would be the determining factor.

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Get the facts on the economics of web printing. Write for ATF's Web-Fed vs. Sheet-Fed Booklet—a comparison of web offset printing costs with sheet-fed costs (letterpress and offset).

Why Buy a Five-Color Press?

SOME of the advantages of a five-color offset press were outlined recently in an article in *The Westerner*, house organ for Western Printing & Lithographing Co. The values of such a press often are debated by lithographers. *The Westerner's* article lists many of the reasons why the company purchased such a large unit, rather than another four-color press, and outlines some of its advantages.

The press, now in production at the company's main plant in Racine, is a 52 x 76" Harris being used for greeting cards, book covers, box wraps and in areas where a special fifth color is needed.

The article points out that one of the main reasons for buying the Harris press was increased demand for color work which could be produced most practically on five-color equipment. A case in point is production of book covers and box wraps having a four-color illustration and an addi-

tional background color. On a four-color press it would be necessary to overprint the standard colors for the fifth color. This, of course, is unnecessary on the five-color press. Masking techniques are used for virtually all color corrections in making the original plates. Thus, the work of the lithographic artist is cut down, original platemaking costs are reduced and less ink is required.

Another factor in the company's decision to add the press is the higher net production possible because of several features not before available in many sheet-fed presses. Two of these features are expected to reduce the amount of downtime needed to change loads at the feed and delivery ends of the presses. One feature is the elevation of the press to allow higher loads. The other is a double delivery designed to eliminate the need to stop the press in order to move out completed loads.

ucts and controlling quality through statistical acceptance procedures.

Further information on the course is available from Harold Kentner, assistant director extended services, Rochester Institute of Technology, 65 Plymouth Ave. S., Rochester, N. Y.

Uses Plane To Close Sales

In the fast pace set by today's industry, the executive is constantly reminded that in order to sell, service and hold an account his salesmen must be among those "on the spot" at the proper time and place even though it may often mean nation-wide interstate travel. In this respect the big business of lithography by no means finds itself an exception and in Rockville, Md., a short distance from the Nation's Capital, Haynes Lithograph Co. puts their men in the field with a \$125,000 company owned Aero-Commander.

This seven-place executive-type airplane ferries the company's 15 salesmen to service some 250 major out-of-state accounts.

Piloted by William Maben, an average flight schedule might consist of a

hop to one of the company's branch offices in New York, Philadelphia or Fort Lauderdale, Fla., to Ohio to pick up a customer for a plush visit to the main plant, or to put a salesman down in an area where Henry B. Kratz, sales manager, feels he is needed.

In a recent article by Frank C. Porter, in the business pages of the *Washington Post and Times-Herald*, Haynes Lithograph Co. was used to illustrate the importance of business flying. It was pointed out that includ-



Mr. Maben, Haynes pilot with company's Aero-Commander.

ing pilot wages and depreciation of the aircraft, a fully loaded flight would check out at 6¢ per seat mile in the Haynes plane. This is an economy of roughly 2¢ per mile under regular airline rates, plus the convenience and flexibility of a company owned operation, the company reports.

Printing Sales Up

Sales of commercial printing and lithography in the New York metropolitan area were 6.6 percent higher in February than in the same month last year, according to the monthly sales index of the New York Employing Printers Association.

For the first two months of 1959 sales were 2.7 percent higher than for the same period last year in spite of a decrease in February of 4.75 percent from January.

Bedford Litho Expands

Bedford Lithograph Corp., Cleveland, has announced plans for expansion that will increase its capacity to nearly one million dollars a year.

A. K. Lanning, president, reports that the nine-year-old firm, which currently employs 44 persons, has increased its net worth more than 1800 percent since its founding.

RIT To Offer Course

Rochester Institute of Technology is offering a six-day intensive course in quality control starting June 20 under the direction of Donald Macaulay, graphic arts consultant. The course is designed to lay a foundation in basic statistical quality control for producers and buyers of paper and printed material.

Speakers who will emphasize the practical application of quality control in the printing industry are William Cranston, Western Printing & Lithographing Co.; Dr. Carl E. Noble, The Kimberly-Clark Corp.; and William Daniell of S. Curtis & Son, Inc. Mr. Daniell will be assisted in his presentation of using quality control to improve production by Mrs. Shirley Carlson.

Other lecturers will include Dr. Mason Wescott, professor of industrial statistics, Rutgers University; August Mundel, director of engineering and quality control, Sonotone Corp.; and Thomas G. Prileau, General Foods Corp.

Mr. Prileau will describe his experiences in purchasing printed prod-

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Printers, Lithographers Fight Sales Tax

A RECENT ruling of the Illinois Supreme Court upheld the position of printers and lithographers in that state who have been resisting, for the past 25 years, efforts of state revenue officials to impose the state sales tax on their printed products.

At the same time, under leadership of Printing Industry of Illinois, a division of PIA, the industry in March prepared for another possible round in the long battle, occasioned this time by introduction in the current state legislature of a bill to "close loopholes" in the sales tax statute.

The Supreme Court ruling, handed down in January, re-affirms, in substance, a 1939 ruling which had established that printers are engaged in rendering a service; that they are not engaged in the occupation of retailing and accordingly not subject to the Illinois Retailers Occupation (sales and use) Tax Act.

This latest court finding is of particular interest and benefit to lithographers who produce office forms, index cards, tags, gummed labels, postal cards, stock ruled forms, letterheads, envelopes, checks, vouchers, ruled and printed forms and other products of like nature, some 78 of which figured in this case.

O. H. Runyan, legislative director of Printing Industry of Illinois, declared that the latest court decision upholds completely the position the Association has maintained since this issue first arose in 1935. He pointed out that whatever the revenue department does, "it must recognize that any printing produced in Illinois on the specific order of a customer, and having no value to anyone other than the customer, involves the rendition of a service and is therefore not subject to the sales and use tax."

Meanwhile, Mr. Runyan and his advisory committee of Chicago and downstate printers and lithographers were carefully studying a new bill introduced in the legislature on March 4, which would apply the sales tax to custom made products now exempt from the tax.

If this bill appears to flaunt the Supreme Court ruling as to special order printed material, the graphic arts industry in Illinois was assured by Mr. Runyan that it will be opposed in committee hearings or floor action as has been done in repeated instances since 1935, when the legislature first levied the sales tax on printers' products.

Bar-Plate To Hold Workshop

The Bar-Plate Manufacturing Co., Orange, Conn., and the New Haven Craftsmen Club, are holding a litho workshop at the Bar-Plate plant on the evening of May 19. The annual affair is expected to attract approximately 400 printers from New England, New York and New Jersey.

The workshop is broken up into a series of "stations" presided over by technicians. This year stations include stripping, photo composing and color separation, step and repeat, dot etching, deep etch platemaking, presensitized platemaking, art and four-color process work. All stations are fully equipped with operable equipment supplied by Bar-Plate.

The admission charge will be \$3, and all proceeds will go to the Craftsmen's Club educational fund.

Hand Named Atlantic Manager

Thomas B. Hand has been appointed manager of the Atlantic sales district for the Stecher-Traung Lithograph Corp., Rochester, N. Y. His offices will be at 52 Vanderbilt Ave., New York.

Mr. Hand was formerly vice president of the Forbes Lithograph Manufacturing Co., and manager of its New York office.

Celebrates 50th Year

Elmer W. Miller Co., Cincinnati printing firm, is observing its 50th year in business. Established in 1909 by Elmer W. Miller and A. R. Hancock, the firm is now managed by Jerry P. Kuyper, who has been with the company for 39 years.

*whiter than a
polar bear eating
vanilla ice cream
on an ice floe...*

Eagle-A Trojan Bond Radiant White

It's startling—the way the brilliant whiteness of Eagle-A Trojan Bond *Radiant White* adds impact to a printing job! And it costs so little to put business stationery and direct mail on this outstanding fluorescent bond. It's a new 25% cotton fiber Trojan Bond paper—ideal for every printing process, including raised printing. Comes in standard weights and sizes and envelopes to match. For a sample portfolio, write to Dept. M.



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Joins Manhattan Faculty

Herbert Paschel, graphic arts consultant and columnist for MODERN LITHOGRAPHY, has joined the faculty of the Manhattan School of Printing



Herbert Paschel

to conduct a special course on "The Theory and Practical Application of Color as Related to Reproduction." The course will deal with the problems, fundamentals, practices and theories of color, particularly as it relates to the various reproduction processes.

The course is designed to appeal to commercial artists and photographers, advertising people and printing personnel.

Among the specific subjects to be covered by Mr. Paschel are physical aspects of color and light, physiological and psychological aspects of color sensations, color mixture principles and reproduction theory, the limitations of color reproduction systems and the controls and standards used in color reproduction.

Further information regarding the course may be obtained from the school, 88 West Broadway, New York 7, N. Y.

LPNA Holds Cost Conference

The Cost, Accounting and Financial Management Committee of the Lithographers & Printers National Association recently held two regional cost conferences in Chicago and Cincinnati on the subject "The Development and Maintenance of Standard Hourly Costs."

Everett F. Bowden, Forbes Lithograph Mfg. Co., Cost Committee chair-

man, conducted the Chicago conference on Feb. 4. Clyde Erikson, of the E. F. Schmidt Co., led a discussion on "Development of Standard Hourly Costs"; and Ralph Stephen of The Meyercord Co., conducted a discussion on "The Use of Standard Variances," as well as the relation of accountants to management.

Leading the discussion at the Cincinnati conference on March 12 were Mr. Erikson and Robert L. Eger, LPNA staff representative on the Cost Committee.

Mr. Erikson covered the procedures to be used in developing budgeted hourly costs for each cost center and also the criteria to be used in establishing the cost centers.

Mr. Stephen covered the uses which and analysis of variances by the accountants by proper analysis and review. It was stressed that proper reporting and analysis of variances by the accounting department is necessary if management is to obtain full benefits of costing from both a profit and a control standpoint.

To Honor Dunnagan

Carl E. Dunnagan, president of Inland Press, Chicago, will be honored at a testimonial dinner May 1 by the Printers Supplymen's Guild of Chicago at the Furniture Club.

Mr. Dunnagan began his career in the graphic arts in 1923 and formed Inland Press in 1933. He has served as a director, vice president and president of the Graphic Arts Association of Illinois, and as president of Printing Industry of America.

Reservations for dinner tickets, or contributions, may be made by contacting Gilbert I. Liebenow, Box Print Machinery Co., 1624 S. Clinton St., Chicago.

ITCA To Meet In May

The 1959 spring conference of the International Typographic Composition Association, Inc., will be held May 7-9 at the Hotel Statler in Cleveland. Among the topics to be discussed are production control, technological advances and plans for the group's annual convention this September in New York.

TAGA To Meet In June

The 11th annual meeting of the Technical Association of the Graphic Arts will be held in Rochester, N. Y. on June 14-17. Sessions will cover a variety of subjects including many aspects of color printing, halftone print quality, research techniques, paper, and platemaking processes. Twenty-three technical papers will be presented by graphic arts scientists.

Urge Better Time Management

Quoting government statistics to show that salesmen were spending less than 23 percent of their time selling, Molly Pearson of the Lewis-Pearson organization, sales consultants, urged printers to adopt a time management program.

Speaking before a meeting of the Master Printers' Association of Printing Industries of Philadelphia, she said that an effective time management program could increase salesmen's interview time and their sales volume.

She pointed out that salesmen wasted time on hopeless prospects, unnecessary paper work, backtracking because of failure to map their routes, waiting to see buyers and worthless chit-chat. She then outlined a plan to discover just how a salesmen's time is wasted and how this time could be eliminated or reduced.

Dispute Still Unsettled

A jurisdictional dispute between the Printing Pressmen and Assistants Union, the Typographical Union and the Amalgamated Lithographers of America is still unsettled, a Manitoba, Canada, industrial commission reported last month.

All three unions are claiming jurisdiction over certain new processes.

The commission has suggested that the Manitoba Labor Board could be given the power to write a jurisdictional clause into collective bargaining agreements. The report also suggests that the province prohibit union attempts to gain jurisdiction over employees not currently employed by a firm or the exclusive right for its membership to perform work not being carried on by a firm.



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high strength Three layers of long-fibre cottons insure permanent fit.

low stretch Less stretch than any other blanket. Put it on tight and it stays tight!

versatility Use the same blanket for enamel or offset stocks or any weight or grade.

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*reduces make-ready time...
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Here's a blanket that stands up, and performs better, with today's inks, printing stock and pressroom conditions. It lets you go from one job to another with the same blanket with no loss in quality of reproduction.

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The Shamrock Offset Blanket is a premium product sold at a regular price. It is guaranteed by SAM'L BINGHAM'S SON MFG. CO. to give complete satisfaction or your money back.

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS

Call, write or wire your nearest Bingham factory for more information about the SHAMROCK OFFSET BLANKET or a trial run.

*More Printers Use
Bingham Rollers Than
Any Other Kind*

Chicago

Atlanta • Cincinnati

Cleveland • Dallas

Des Moines • Detroit

Houston • Indianapolis

Kalamazoo • Kansas City

Milwaukee • Minneapolis

Nashville • Oklahoma City

Pittsburgh • St. Louis

Searcy, Ark. • Springfield, O.

P L A N F O R Q U A L I T Y



"Three Generations". This photo by Edw. C. Wilson, APSA, won Top Award in the Club Competition of Pictorial Photographers of America.

The limit? There is no known limit to the beauty and effectiveness of printing that can be produced today with papers coated by Cantine.

Cantine's Coated Papers

THE MARTIN CANTINE COMPANY, Saugerties, N. Y.
Specialists in Coated Papers since 1888

Forms Unusual Organization

A group of printers across the country, spurred on by Francis J. Brunner of Brunner, Inc., Memphis,



Francis J. Brunner

have formed an organization designed to encourage the exchange of original ideas and creative printing.

Called the Creative Printers of America, membership will be open to only one printer in a given area or city so that members won't be competitive. The basic idea is to exchange ideas and samples of self-

Whitin Purchases ATF

J. Hugh Bolton, president of Whitin Machine Works, Whitinsville, Mass., has announced his company's acquisition of American Type Founders Co., Inc., of Elizabeth, N. J.

"For the past two and one-half years, Whitin has manufactured a substantial part of ATF's printing press equipment," William W. Fisher, president of ATF, said in commenting on the acquisition, "and their interest in the soundness and future of our company is evidenced by the fact that they have now acquired full ownership. The change will be of major benefit to us. The financial support which Whitin can bring to ATF will greatly aid in our plans for expansion in the graphic arts industry. ATF will continue to operate as a separate corporation exactly as we have done in the past. Our operations will continue with present policies remaining in effect and with no change in the present management."

Whitin is one of the largest textile machinery manufacturers in the world

advertising pieces and unusual printing. Recipients can not use ideas without permission of the sender.

Officers of the organization, limited to members of Printing Industry of America, are Mr. Brunner, president; Alfred M. May, of the Alfred M. May Co., Cincinnati, vice president; and Salvatore DeFazio, Jr., The Windsor Press, Wellesley Hills, Mass. Members are:

M. I. Bassist, Ace Offset Co., Los Angeles; John R. Hanson, Ark. Printing & Litho. Co., Little Rock; John C. Henley, III, Birmingham Publishing Co., Birmingham, Ala.; Donald M. Nixon, Bodine, Inc., Michigan City, Ind.; F. C. R. Rauenstein, Cavanagh Printing Co., St. Louis; H. N. Cornay, Press of H. N. Cornay, Reserve, La.; John Findlay, Findlay Brothers, Hartford, Conn.; C. R. Cummings, Herbig & Held Prtg. Co., Pittsburgh; Lyle M. Ehrenberg, Holden Printing Co., Minneapolis; Penn R. Watson, Jr., Wm. J. Keller, Inc., Buffalo, N. Y.; Benson Black, The Litho Press, Greensboro, N. C.; Joseph H. Hennage, Lithography by Hennage, Washington, D. C.; Louis Millette, Modern Press, Inc., Sioux Falls, S. D.; A. A. Wade, Newman Printing Co., Knoxville, Tenn.; James G. Nichols, Nichols Creative Prtg. Co., Dallas; John L. Coulter, Rudisill & Co., Inc., Lancaster, Pa.; E. J. Schmitz, Jr., E. John Schmitz & Sons, Inc., Baltimore; Louis P. Wernz, Southern Press, Inc., Louisville, Ky.; Southwestern Press, Ft. Smith, Ark.; and Mendel Segal, Stein Printing Co., Atlanta.

and has built precision machinery in its plant in Whitinsville, Mass., for more than 125 years. In 1955 Whitin and ATF entered into a contract for Whitin to manufacture ATF's line of offset presses. At that time Whitin invested more than \$4,500,000 in new buildings, machine tools and plant facilities. Whitin's modern plant facilities include more than 72 acres of manufacturing space and one of the largest foundries east of the Mississippi.

Electrotypers To Meet

The International Association of Electrotypers & Stereotypers are meeting at the Royal York Hotel in Toronto April 13-15.

Among the topics to be discussed are "Our Future in Electrotyping" by Walter T. Flower; "Our Future in Stereotyping" by Frederick G. Moss; and the Du Pont Photopolymer plates. Other talks will cover the various materials used for printing plates and their applications, and new developments in the field.

Educators To Meet

Personnel and training directors from the graphic arts industry will meet at the Sheraton-Cadillac Hotel in Detroit on May 4, for the Third Annual Invitational Conference of the Education Council of the Graphic Arts Industry. Chairman for the conference is Loren F. Minnick, director, organization development, The Standard Register Company.

Subjects to be discussed include recruitment, selection and training programs for personnel being groomed for supervisory and managerial positions. Specific topics will include utilization of colleges and employment agencies for recruitment purposes, forecasting and programming supervisory and managerial positions, interviewing and appraisal techniques, and types of in-plant training programs to prepare personnel to assume supervisory responsibilities.

To Address Seaboard Meeting

An impressive list of speakers has been scheduled for the annual seaboard conference of the Graphic Arts Industries, to be held May 7-9 at The Cavalier, Virginia Beach.

Speakers will include Mendel Segal, Stein Printing Co., Atlanta, Ga.; Oran I. Brown of Rand McNally & Co., Skokie, Ill.; James V. Elliott and Edward Blank of the New York Employing Printers Association; and Charles B. McFee, Jr., executive vice president of the Virginia Automotive Trade Association.

Entertainment features of the meeting include cocktail parties, an oyster roast, golf tournament, and other social events.

Reservations may be made by contacting local association offices or Doris Hall, Graphic Arts Association of Washington, 321 Tower Bldg., Washington 5, D. C.

Wetzel of Dayton Dies

Raymond L. Wetzel, director of advertising and public relations for the Dayton Rubber Co., until his retirement last year, died on March 1.

During his 33 years with the company he assisted in the introduction of many of the company's products, including printing rollers.

Riegel Employees Strike

Riegel Paper Corp. has announced that late in February employees at four of its New Jersey plants established picket lines, and in addition to striking themselves, prevented other employees from entering the plant. Other Riegel plants were unaffected by the action.

The company reported that the picketing and striking was a clear violation of the contract between Riegel and the United Papermakers and Pa-

perworkers and Local 712. Both the International Union and the local informed the company they did not authorize or condone the activities of the striking employees, and that they had urged the strikers to return to work and to submit any grievances they may have had to the orderly procedure of arbitration as provided for in the contract.

The strikers claimed that the company violated the seniority clause of the contract.

SHELTON 4 COLOR PROCESS LITHO SCREENED POSITIVES

NOW
AT

1/2 PRICE

ON YOUR FIRST ORDER!

BECAUSE WE WANT YOU TO GET INTO COLOR

OUR NEW LOW PRICES ARE IN EFFECT NOW

UP TO 3 x 4 INCHES, OR SMALLER, \$35.00

In order to introduce our outstanding line of high quality screened positives to more printers who would like to break the color profit barrier, Shelton will now fill your initial order for any size set of positives at $\frac{1}{2}$ price! For example, our regular price on any 3 x 4 or smaller is \$35.00, as you know already low. But now, your first order will be processed for only \$17.50, complete! And on each order thereafter, our low, low regular price, listed here, will prevail.

Your order is delivered fast, complete with free color mat proofs, in approximately seven to nine days from receipt of your transparency. You have your choice of 65, 120, 133, 150, or 300 line screens. The achievements of our professional staff and plant facilities have gained the respect and admiration of the graphic arts industry throughout the world. These same results can be yours; write us today and we'll prove it to you.

POSITIVE SIZE	FIRST ORDER	YOUR COST THERE-AFTER
3 x 4 or smaller	\$17.50	\$ 35.00
4 x 5	22.50	45.00
5 x 7	25.00	50.00
6 x 9	27.50	55.00
8 x 10	30.00	60.00
11 x 14	32.50	65.00
13 x 16	50.00	100.00
16 x 20	80.00	160.00

Extra charge for 8 x 10 transparencies, \$10.00.

- Large discounts on volume orders

- Free information on press-room procedures including inks, press and plates

- Clouds added to skies at no extra charge (when needed)

We GUARANTEE our work . . .

SHELTON COLOR CORPORATION

"The house where the promise is performed"

12-16 Lafayette Street, Hackensack, New Jersey
Plant: HU 9-9605 In N. Y.: LO 3-1377

Also, our National Color Postcard Division will be happy to forward
Free Samples and Price Lists immediately upon request.

Production Managers Unit

Production managers from 29 St. Louis printing plants met last month for the purpose of organizing a production managers section of the Graphic Arts Association of that city.

The newly-formed group, which will meet every two months at the Association's headquarters, is open to production managers, general plant managers or plant superintendents of printing plants. Purpose of the group is to broaden views by exchanging experiences regarding production, and to help members find the most efficient and simplest procedures in production operations and personnel relations.

Michael Voertman, production manager, Concordia Publishing House, is chairman of the group.

Subject of the first meeting was communication between the production manager, plant and plant foreman. The members also voted to establish a clipping service for assembling articles pertaining to production management that appear in trade magazines.

PSSG To Meet In Sept.

The International Printers Supply Salesmen's Guild is holding its annual convention in New York on Sept. 4 and 5 to coincide with the 7th Annual Graphic Arts Exposition at the Coliseum.

Committee members are Louis A. Croplis, American Type Founders Co., Inc.; Neil Atwater, Mergenthaler Linotype Co.; Edwin F. Zimmer, Zimmer Printers Supply; Myron Jonas of the company bearing his name; William Gibbs, Miehle-Goss-Dexter, Inc.; Vincent Stafford of the John Waldron Co.; Walter Guise, Miller Printing Machinery Co.; and Hugh O'Kane of O'Kane Electric.

Kelley Of M-G-D Dies

Phelps Kelley, 57, executive vice president of Miehle-Goss-Dexter, Inc., died in Chicago on March 4. Mr. Kelley had been associated with Miehle since 1935. He became a director in 1936, and in 1940 became executive vice president, a position in which he continued after the company's merger into M-G-D.



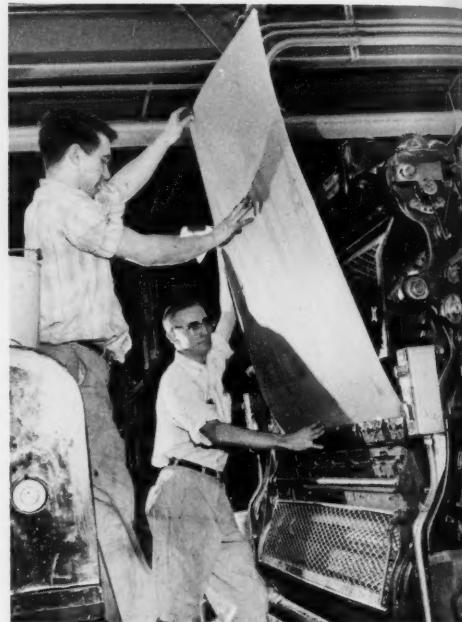
WHY RAND McNALLY SWITCHED TO LITHO PLATES OF ALCOA ALUMINUM

Rand McNally & Co., printers since 1856—book publishers—world's largest map makers—went to aluminum litho plates six years ago. For their report on resulting benefits, please turn the page.



Mr. Cochran (standing) and Mr. George Thompson, superintendent of Rand McNally's plate making department, examine a newly etched aluminum plate that will print road maps for a major oil company.

Rand McNally pressmen like aluminum's light weight (only one-third that of other lithographic metals). Plates of Alcoa Aluminum are supplied to Rand McNally by Chicago Litho Plate Graining Co.



RAND McNALLY REPORTS BETTER PRINTING, LOWER COSTS WITH LITHO PLATES OF ALCOA ALUMINUM

Rand McNally means maps to most people . . . it's the largest producer of maps in the world, and one of the oldest. Not so well known are Rand McNally's other printing activities . . . over 5 million railroad timetables annually . . . a large share of the airline, bus and railroad tickets used in this country . . . textbooks and trade books of all kinds . . . directories . . . encyclopedias . . . catalogs.

Old hands at offset lithography, Rand McNally people are constantly searching for better printing results and lower costs. That's why they switched six years ago to aluminum litho plates.

Mr. F. R. Cochran, director, research and development, writes: "In March, 1953, Rand McNally & Company started using aluminum offset plates rather than zinc to get better press production. Aluminum is better suited to the use of copperizing solutions necessary for longer runs, better printing quality and lower cost.

"Since aluminum plates are, by nature, covered with a water receptive oxide film, the chance of scumming during make ready on the press is greatly reduced.

"Lower cost is important. In the 58" x 77" x .020" size,

for example, an aluminum plate is about 30 per cent less than zinc—certainly a welcome economy. Aluminum is harder than zinc and consequently will better hold a fine grain during a long press run, give more uniform quality."

Mr. Cochran's experience points up an amazing trend to aluminum offset plates. More and more lithographers test, compare printing quality and economies—then switch. Aluminum plates today produce results thought impossible a few years back. Aluminum takes a fine, sharp, deep grain . . . permits a finer screen . . . requires less water, ink and pressure . . . gives clean, sharp impressions with good color "punch."

ALCOA pioneered the development of the aluminum lithographic plate and today offers uniform litho-quality sheet and foil for this application. Aluminum plates are economical . . . cost less to buy, less to use.

Litho plates made of ALCOA® Aluminum are available through reliable manufacturers and suppliers. Let us send you a list of suppliers and our new folder about aluminum litho plates. Write ALUMINUM COMPANY OF AMERICA, 1851-D Alcoa Building, Pittsburgh 19, Pennsylvania.

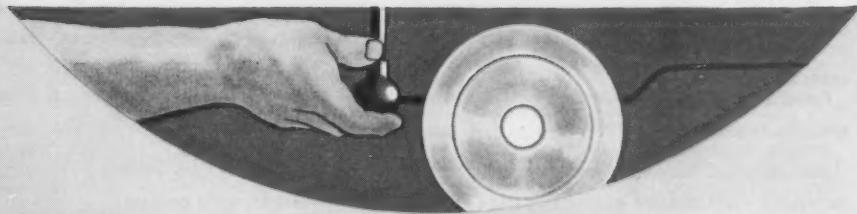
Look for this label . . . it's your guide
to the best in aluminum value



For exciting drama watch
"Alcoa Theatre," alternate Mondays,
NBC-TV, and "Alcoa Presents,"
every Tuesday, ABC-TV.

THIS GUMMED PAPER IS DIFFERENT! IT'S NASHUA DAVAC...

THE MODERN LABEL PAPER!



MR. PAUL F. EISEMAN, ASST. MANAGER, UNIVERSITY OF CALIFORNIA PRESS, BERKELEY, CALIFORNIA, SAYS: "NO CURL IN STORAGE . . . ON THE PRESS . . . AFTER PRINTING . . . WHEN YOU USE MODERN DAVAC!"

Here's gummed paper that lives up to its billing! Modern DAVAC stays flat...prints as clearly as ungummed stock...ends curl complaints from your customers.

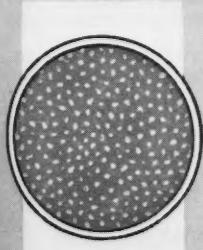
DAVAC's matte-like adhesive, developed by Nashua, lets the paper "breathe"...expand and contract, absorb and release moisture without curling. DAVAC stays flat under relative humidities of 76% and more.

This modern gummed paper prints beautifully, too. The mill-perfect printing surface is neither broken nor stack calendered...gives you results impossible with old-fashioned gummed papers.

Printers everywhere are now using Nashua DAVAC—and like Mr. Eiseman, enthusiastically endorse it. You will, too. Ask your fine paper merchant for sample sheets. He's listed on the back of this insert. Contact him today.

Microscopic beads of adhesive let DAVAC paper "breathe", thus prevent curl. Matte-like adhesive finish takes ink beautifully when labels must be printed on the adhesive side.

*DAVAC Reg. U.S. Pat. Off. #2793968



NASHUA First with the finest in adhesive papers

NASHUA
Corporation

This is the adhesive side of DAVAC gummed paper!

Note the crisp, sharp printing. DAVAC'S matte-like adhesive is excellent for look-through labels, window stickers, other reverse-side jobs. DAVAC is available through the fine paper merchants listed below. Ask for trial-run sample sheets.

AKRON, OHIO Millicraft Paper Company	CONCORD, NEW HAMPSHIRE John Carter and Company, Inc.	JAMESTOWN, NEW YORK Millicraft Paper Company	NEW YORK, NEW YORK Ailing and Cory Company Miller & Wright Paper Company	SAN FRANCISCO, CALIFORNIA Bonestell Paper Company Carpenter Paper Company
ALBANY, NEW YORK Hudson Valley Paper Company	DALLAS, TEXAS Carpenter Paper Company	KANSAS CITY, MISSOURI Carpenter Paper Company	HARRY EISH PAPER COMPANY Linde-Lathrop Paper Co., Inc. Geo. W. Millar and Co., Inc. Whitaker Paper Company	SAVANNAH, GEORGIA The Atlantic Paper Company
ALBUQUERQUE, NEW MEXICO Carpenter Paper Company	DAYTON, OHIO Central Ohio Paper Company	KNOXVILLE, TENNESSEE Dillard Paper Company	NORFOLK, VIRGINIA Old Dominion Paper Company	SEATTLE, WASHINGTON Carpenter Paper Company West Coast Paper Company
ALEXANDRIA, LOUISIANA Louisiana Paper Company, Ltd.	DENVER, COLORADO Carpenter Paper Company	LINCOLN, NEBRASKA Carpenter Paper Company	OGDEN, UTAH Carpenter Paper Company	SHREVEPORT, LOUISIANA Louisiana Paper Company, Ltd.
ATLANTA, GEORGIA Sloan Paper Company Whitaker Paper Company	DES MOINES, IOWA Carpenter Paper Company	LITTLE ROCK, ARKANSAS Roach Paper Company	OKLAHOMA CITY, OKLAHOMA Carpenter Paper Company	SIOUX CITY, IOWA Carpenter Paper Company
AUGUSTA, MAINE Carter Rice Storrs & Bement	DETROIT, MICHIGAN Seaman-Patrick Paper Company Whitaker Paper Company	LONGVIEW, TEXAS Etex Paper Company	OMAHA, NEBRASKA Carpenter Paper Company	SIOUX FALLS, SOUTH DAKOTA John Leslie Paper Company
AUSTIN, TEXAS Carpenter Paper Company	EAST HARTFORD, CONNECTICUT Carter Rice Storrs & Bement	LOS ANGELES, CALIFORNIA Carpenter Paper Company Ingram Paper Company	ORLANDO, FLORIDA Central Paper Company	SPOKANE, WASHINGTON Independent Paper Company
BALTIMORE, MARYLAND Whitaker Paper Company White Rose Paper Company	EL PASO, TEXAS Carpenter Paper Company	LOUISVILLE, KENTUCKY Rowland Paper Company	PHILADELPHIA, PENNSYLVANIA Rhodes Paper Company Whiting Patterson Company	SPRINGFIELD, MASSACHUSETTS Carter Rice Storrs & Bement
BATON ROUGE, LOUISIANA Louisiana Paper Company, Ltd.	FARGO, NORTH DAKOTA John Leslie Paper Company	LUBBOCK, TEXAS Carpenter Paper Company	PITTSBURGH, PENNSYLVANIA Ailing and Cory Company Whitaker Paper Company	SYRACUSE, NEW YORK Ailing and Cory Company
BILLINGS, MONTANA Carpenter Paper Company	FORT WAYNE, INDIANA Millicraft Paper Company Taylor Martin Papers, Inc.	LYNCHBURG, VIRGINIA Caskie Paper Company, Inc.	POCATELLO, IDAHO Carpenter Paper Company	TACOMA, WASHINGTON Allied Paper Company, Inc.
BIRMINGHAM, ALABAMA Sloan Paper Company	GLENCOE CITY, NEW JERSEY Rhodes Paper Company	MACON, GEORGIA Macon Paper Company	PORTLAND, OREGON Carter Rice and Company	TALLAHASSEE, FLORIDA Capital Paper Company
BOSTON, MASSACHUSETTS Carter Rice Storrs & Bement John Carter Company	GRAND ISLAND, NEBRASKA Carpenter Paper Company	MEMPHIS, TENNESSEE Tayloe Paper Company	PROVIDENCE, RHODE ISLAND Carter Rice Storrs & Bement John Carter and Company, Inc.	TAMPA, FLORIDA Tampa Paper Company
BRISTOL, VIRGINIA Dillard Paper Company	GRAND RAPIDS, MICHIGAN Carpenter Paper Company	MERIDIAN, MISSISSIPPI Newell Paper Company	PUEBLO, COLORADO Carpenter Paper Company	TEXARKANA, TEXAS Louisiana Paper Company, Ltd.
BUFFALO, NEW YORK Ailing and Cory Company	GREAT FALLS, MONTANA Carpenter Paper Company	MIAAMI, FLORIDA Everglade Paper Company	RALEIGH, NORTH CAROLINA Raleigh Paper Company	TOLEDO, OHIO Central Ohio Paper Company Millicraft Paper Company
CHARLESTON, WEST VIRGINIA Central Ohio Paper Company	GREENSBORO, NORTH CAROLINA Dillard Paper Company	MILWAUKEE, WISCONSIN Dwight Bros. Company	RICHMOND, VIRGINIA Richmond Paper Company	TOPEKA, KANSAS Carpenter Paper Company
CHARLOTTE, NORTH CAROLINA Charlotte Paper Company Dillard Paper Company	GREENVILLE, SOUTH CAROLINA Dillard Paper Comapny	MINNEAPOLIS, MINNESOTA Carpenter Paper Company John Leslie Paper Company	ROANOKE, VIRGINIA Dillard Paper Company	TYLER, TEXAS Etex Paper Company
CHICAGO, ILLINOIS Bradner Smith and Company Carpenter Paper Company Dwight Bros. Paper Company	HARLINGEN, TEXAS Carpenter Paper Company	MISSOULA, MONTANA Carpenter Paper Company	ROCHESTER, NEW YORK Ailing and Cory Company	UTICA, NEW YORK Ailing and Cory Company
CINCINNATI, OHIO Chatfield Paper Corporation Whitaker Paper Company	HARRISBURG, PENNSYLVANIA Ailing and Cory Company	MOBILE, ALABAMA Partin Paper Company	ST. LOUIS MISSOURI Acme Paper Company Beacon Paper Company	WASHINGTON, D. C. Whitaker Paper Company
CLEVELAND, OHIO Ailing and Cory Company Millicraft Paper Company	HARTFORD, CONNECTICUT John Carter and Company	MONTGOMERY, ALABAMA Weaver Paper Company	SALT LAKE CITY, UTAH Carpenter Paper Company	WICHITA, KANSAS Southwest Paper Company
COLUMBIA, SOUTH CAROLINA Dillard Paper Company Palmetto Paper Company	HOUSTON, TEXAS Carpenter Paper Company	NASHVILLE, TENNESSEE Bond-Sanders Paper Company	SAN ANTONIO, TEXAS Carpenter Paper Company	WILMINGTON, DELAWARE Whiting-Patterson Company
COLUMBUS, OHIO Central Ohio Paper Company	INDIANAPOLIS, INDIANA Indiana Paper Company	NEWARK, NEW JERSEY Central Paper Company	WILMINGTON, NORTH CAROLINA Dillard Paper Company	WILMINGTON, NORTH CAROLINA Dillard Paper Company
JACKSONVILLE, FLORIDA Jacksonville Paper Company	JACKSON, MISSISSIPPI Jackson Paper Company	NEW HAVEN, CONNECTICUT John Carter Company Carter Rice Storrs & Bement	WORCESTER, MASSACHUSETTS Carter Rice Storrs & Bement	
JACKSONVILLE, FLORIDA Jacksonville Paper Company	JACKSONVILLE, FLORIDA Jacksonville Paper Company	NEW ORLEANS, LOUISIANA D and W Paper Company, Inc.		

There is only one **DAVAC** order it by name!

Establish New Company

William Mulligan, Walter Gilardi and Harold Ryan have established the New Era Printing & Lithograph Co. at 227 Church St., San Francisco. The three men, partners in the Transit Press, a race track operation, have purchased the equipment of Sierra Press, which previously occupied the same location. Harry Nasburg was Sierra's former owner.

Marks 10th Year

Advance Litho Plate Co., Cincinnati, Ohio, is celebrating its 10th year as platemakers to the printing trade. Established in April, 1949, the firm has grown from a four-man shop with 17,000 sq. ft. to 14 employees and 75,000 sq. ft. of floor space.

Ralph J. Guenther is president-treasurer, and Juanita Guenther, secretary. Recently, a son, Ralph R. Guenther, was named vice president.

Five Divisions To Exhibit

The five divisions and subsidiaries of Harris-Intertype Corp. which manufacture graphic arts equipment and supplies will combine to form one large exhibit during the 7th Educational Graphic Arts Exposition in New York, Sept. 6-12. They are the Harris-Seybold, Intertype, The Cottrell and Macey Companies, and Lithoplate, Inc.

Agency Adds Lithography

Beckman and Beerbohm, Detroit advertising agency, has announced the expansion of its services to include complete production of advertising for its clients, from idea to finished printing.

The agency, located in a new quarter million dollar building outside Detroit, has added printing and lithographing equipment to its operations which include fully-staffed copy and art departments.

Announces Personnel Changes

The Du Pont photo products department has announced several personnel changes. They are Philip Botsolas to export sales, Wilmington; H. B. Ruble to Chicago sales supervisor; R. B. Sutherland to Dallas sales supervisor; Victor M. Salter to assistant trade-

industrial products manager, Wilmington; William H. Vinton to assistant trade-industrial manager for graphic arts products; and John L. Morgan to manager of sales service.

R&E Center Nears Completion

A new research and development center currently being constructed in Wisconsin Rapids by the Consolidated Water Power & Paper Co., is scheduled for completion in June.

Brevities

THOMAS P. CONNELLY has been appointed sales manager for the Canale Chemical Co., New York. He was formerly with the Vulcan Rubber Products Div. of Reeves Brothers, Inc. Inc.

POINT-OF-PURCHASE Advertising Institute's 13th annual exhibit March 24-26, at the Palmer House, Chicago, featured 134 booths occupied by 77 POPAI member companies.

ROBERT DELAY is the new president of the Direct Mail Advertising Association.

PRINTING INK DIVISION of Interchemical Corp., will exhibit nearly 3,000 packages of different sizes, shapes and surfaces at the National Packaging Exposition in Chicago this month.

JOHN B. MELIN has been named department manager of the lithographic division of George C. Melin Printing Craftsmen, Chicago. He was formerly plant manager of G. C. M. Lithographers Co.

RUTHERFORD photo composing machines have been installed at The Viking Engraving Co., Inc., Columbus, O.; Gamse Lithographing Co., Inc., Baltimore; and Wright Lithographing Co., Ltd., Ontario, Canada.

CHARLES M. SIGVARDT has been named manager of manufacturing operations for the Wisconsin mills of Nekoosa-Edwards Paper Co.

ACROLITE has moved from West Orange into a new plant at 810 Martin St., Rahway, N. J.

HENRY J. POERTNER, founder of Poertner Lithographing Co., 1039 Inca St., Denver, Colo., died on Feb. 28.

RONALD BLODGETT has joined the sales staff of Agency Lithograph Co., Portland, Oregon. He was formerly with the Robinson Walker Engraving Company.

THE GRAPHIC ARTS Square Club, New York, held its annual spring dinner-dance on April 4, at the Astor Hotel. Proceeds went to the club's scholarship fund.

Byron Bissonette of the Philip Lochman Co. has been accepted as an associate member of the Club.

CHESTER A. RAYMOND has joined the New York sales staff of the Northwest Paper Co.

SCREEN PROCESS Printing Association, International, will hold its annual convention at the Statler-Hilton Hotel in New York, Oct. 30-Nov. 1.

TERRY E. TORMOEN and Leslie H. Coolidge have been given midwest sales assignments with Nekoosa-Edwards Paper Co.

PARSONS PAPER Co., Holyoke, Mass., is offering a new portfolio of letterhead designs.

IRVING A. SMITH has been appointed manager of gravure printing at Forbes Lithograph Manufacturing Co., Chelsea, Mass.

HORN OHIO Co., Cleveland, has added a new 20 x 26" single-color Harris offset press featuring feed rolls.

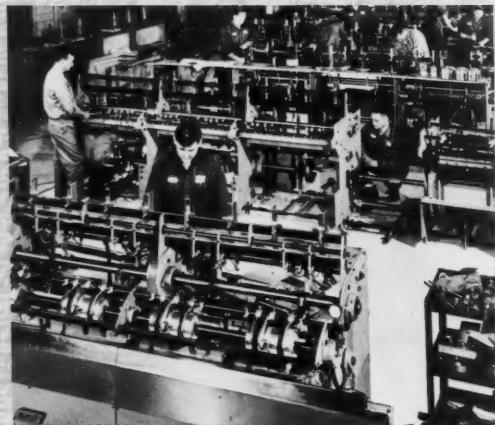
BOB JONES UNIVERSITY, South Carolina, has purchased a 15 x 23" offset press for its printing department.

AN ATF PHOTO-TYPESETTING system has been installed at Repro-Graphics, Inc., 17 Tehama St., San Francisco.



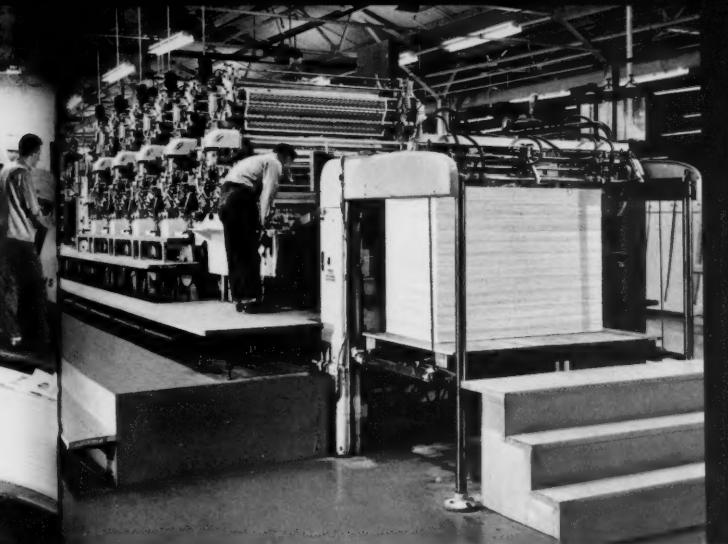
SOUTHWEST PRINTING CO., Dallas, Texas, recently sold all their presses (none over ten years old and one only five years old.) They then re-equipped with two Harris 238s, a 120 and a 130, seen here. Reason: to meet the growing demand for color.

What's going on at HARRIS?

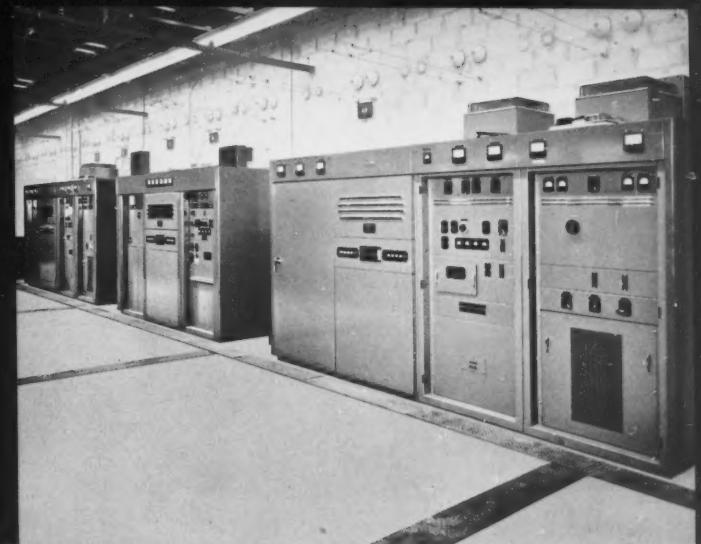


TWO EXPANSIONS in five years were needed to keep Macey production abreast of sales. Here is part of saddle gatherer assembly line in the new Macey plant.





IN MATHIESON CHEMICAL CORPORATION'S Packaging Division at West Monroe, La., recently took delivery on this Harris 5-color 43"x 59" off-press for their new carton operation. Raising press above the floor added considerably to feeder capacity.



WORLD'S LARGEST communications service to the press in 62 countries is maintained by Press Wireless, Inc., New York City. Gates Radio recently delivered two 30KW short-wave transmitters and six 10KW transmitters. One 30KW and two 10KW transmitters are shown above.

HARRIS
INTERTYPE
CORPORATION

HARRIS-INTERTYPE CORPORATION

General Offices: 55 Public Square, Cleveland 13, Ohio
Harris Presses • Intertype Typesetting Machines • Cottrell Presses • Seybold Cutters
Macey Collators • Harris Chemicals and Sensitized Plates • Gates Broadcasting Equipment

ESINTERTYPE

PITTSBURGH POST GAZETTE has an all-Intertype composing room. Here are some of the 32 machines used six days a week. This is one of many large all-Intertype installations.

►
PRESSMEN MOUNT A "GIANT" 47½" x 59" Harris Alum-O-Lith sensitized offset plate on a Harris two-color 59" press at Peter F. Mallon, Inc., Long Island City, N.Y.



To Conduct Printing Tour

Walter Kubilius, technical publications director of American Type Founders Co., Inc., will serve as tour advisor and escort for a 10-day printing industry tour of Cuba, Mexico, Dominican Republic and Puerto Rico, Sept. 13-23. The tour is jointly sponsored by Pan American Airways and the American Express Co.

The "Printers' Caribbean Holiday" will leave New York on Sept. 13, immediately following the close of the 7th Educational Graphic Arts Exposition at the Coliseum and concurrent trade association conventions.

The trip has been so planned that days of general sightseeing and relaxation will alternate with visits to representative Caribbean commercial lithographing and printing plants.

Further information is available from any American Express or Pan American Airways office.

Installs Five-Color Press

Michigan Carton Co., Battle Creek, Mich., has installed a five-color Miehle 76" offset carton press incorporating automatic load changing devices and double pile delivery. Last year, the company installed a five-color Harris press.

Buys Roberts Printing

S & S Master-Lith., Inc., Toledo, Ohio, has purchased the Roberts Printing Co. of that city and will consolidate both firms' offset operations in the Roberts plant at 4606 Douglas Road.

Champion Film Receives Medal

The Champion Paper & Fibre Co. has received an honor medal from the Freedoms Foundation for its film "1104 Sutton Road." The film is based on an examination of productivity as it relates to the individual.

Harris Installations

Harris-Seybold Co. has announced the following installations of two-color offset presses during the month of February: General Lithographing & Printing Co., Rockford, Ill.; Central Michigan Press, Inc., Battle

Creek, Mich.; L. H. Philo Corp., New York; Ramapo Litho Corp., New York; Albert J. Becker, Wynco, Penn.; and Southwest Printing Co., Dallas.

To Head IPSSG Convention

Edwin Zimmer, Zimmer Printers Supply Co., and Neil Atwater, Mergenthaler Linotype Co., have been named co-chairmen of the annual convention of the International Printers Supply Salesmen's Guild to be held at the Statler Hilton Hotel in New York Sept. 4-7.

Du Pont Sponsors Program

Du Pont sponsored a program on color separation and masking techniques at the Willard Hotel in Washington on March 2.

Offers Menu Packett

The Beckett Paper Co., Hamilton, Ohio, has available a limited number of sample packets containing actual samples of 10 outstanding menus, table cards and place mats. Nine different Beckett papers are represented.

Forms Supply Firm

Charles W. Hyatt has announced the formation of Hyatt's Graphic Supply, 499 Franklin St., Buffalo. The firm is designed to supply the needs of Western New York printers, artists and lithographers.

Acquires Container Co.

Acquisition of a "substantial controlling interest" in the Highland Container Co., Jamestown, N. C., has been announced by the Union Bag-Camp Paper Corp.

Type Book Available

Haber Typographers, 115 West 29th St., New York, is offering an 88-page, five color booklet on its line of type faces.

Joins Calvert Sales Staff

Vernon R. Vincent, sales manager, Calvert Lithographing Co., has announced the appointment of Arthur Handren to the sales staff.

Named Cal Ink President

John C. Lyman has been elected president and director of the California Ink Co., succeeding the late W. H. Brandes who died in December. Mr. Lyman was formerly executive vice president. Mr. Lyman has been closely associated with a recent expansion and modernization program at Cal Ink both in the field of ink making and in new color dispersion development for the paint industry.



MLA Holds Management Course

A management training course for foremen was started on March 26 by the Metropolitan Lithographers Association with 21 foremen from member plants attending. The training is being conducted by Cornell University's New York State School of Industrial Relations with J. Mitchell Graybar as instructor.

MLA member plants represented include U. S. Printing & Lithograph Co.; Industrial Litho Co.; Multi Color Lithographers, Inc.; New Era Litho; Neff Lithographing Co.; Brett Lithographing Co.; Metropolitan Offset Plate Service; Einson-Freeman Co.; Jersey City Printing Co.; and Empire Color Lithographers.

The program has been integrated to lithographic operation through the assistance of Charles Shapiro, educational director of the Lithographic Technical Foundation, and several member firms.

New Post For Saxer

The Eastern Fine Paper and Pulp division of Standard Packaging Corp., has announced the appointment of George P. Saxer as advertising manager.

Mr. Saxer has been media supervisor for the Hammermill Paper Co., since 1951, with overall responsibility for the firm's magazine advertising program. He also edited Hammermill's external house organ.

Walter Partisch Dies

Walter O. Partisch, vice president of the Consolidated Lithographing Corp., Long Island, N. Y., died on March 24 at the age of 67. He had been with the company for almost 30 years.

CAPTURE EVERY DETAIL
on Trojan 3D® Gummed Papers

Count on high fidelity reproduction when you print on Trojan 3D Gummed Papers. Every detail, every tone faithfully rendered. Count on cash savings, too. Exclusive process permits same-speed production as on ungummed papers. Write now for free sample sheets!



The Gummed Products Company
Troy, Ohio • A Division of St. Regis Paper Company

This insert is printed on TROJAN #470 gummed KROMEKOTE® cast coated paper by lithography.

Illustration courtesy of Champion Paper and Fibre Company, producers of Kromekote.

Council Lists Major Activities

In answer to requests from printers throughout the country, the Education Council of the Graphic Arts Industry has published the following summary of the major activities it is currently engaged in.

- A. National Scholarship Trust Fund of the Council
 - \$75,000 raised for scholarships in printing management, engineering and teaching in two years
- B. Vocational Guidance
 - 1. Career movie—75 copies, "Printing—A Future Unlimited," in circulation
 - 2. Management career movie now being produced
 - 3. New York Life Insurance Company article, "Should Your Child Go Into Printing" appeared in five national magazines at cost to New York Life of \$90,000; over one-half million free reprints distributed through Council
 - 4. Sponsored Career Information Packages—printers sponsor local schools to receive career literature from Council
 - 5. Over 2,000 requests answered yearly from students, librarians and guidance counselors for career literature
- C. Recruitment and Selection
 - 1. Portfolio on "Recruitment and Selection"
 - 2. Publication, "Recruitment, Selection and In-Plant Training Programs"
 - 3. Junior Achievement Printing Companies
 - 4. Medals for outstanding printing students in junior and senior high school graduating classes
 - 5. Aptitude Testing Program information
- D. Working with teachers and schools
 - 1. Financing and staffing of professional printing teachers organizations (over 800 members), the International Graphic Arts Education Association
 - 2. Financing and staffing of college graphic arts students' honor society, Gamma Epsilon Tau (over 200 members)
 - 3. Summer school teacher scholarships
 - 4. Annual convention of printing teachers on college campus with credit granted for attendance
 - 5. Portfolio, "How to Work With Schools"
 - 6. Cooperative Industry Exhibit—shown at major national conventions of educators
 - 7. Publications:
 - a. "Survey of Secondary Schools and Colleges Offering Courses in Graphic Arts"
 - b. "Suggested Courses of Study in Graphic Arts"
 - c. "News Bulletin"
 - d. Magazine—"Graphic Arts Education"
- E. Industry-education cooperation
 - 1. Publication, "Manual for Use by Local Industry-Education Advisory Committees"
 - 2. Portfolio—"How To Work With Schools"

- 3. James J. Rudisill awards for outstanding local industry-education committees
- 4. Monthly calendar of suggested education activities for local printing trade groups
- 5. News bulletin (ECGAI News)

F. In-plant training

- 1. Portfolio, "In-Plant Training Programs"
- 2. Correspondence school program
- 3. Safety training program
- 4. Publication, "Related Technological Education for In-Plant Trainees"
- 5. Annual conferences for personnel and training directors

G. Annual awards banquet—in honor of individuals and organizations contributing to the educational programs of the graphic arts industry.

Kinlein Receives Award



Joseph Kinlein (left) Optic Bindery, Baltimore, receiving a scroll plaque from Mortimer Sendor, Sendor Bindery, New York, in appreciation of his work in founding the Trade Binders Section of Printing Industry of America and in the leadership he provided as its first president. Mr. Sendor is the Section's current president.

Retires After 55 Years

Charles Beck, a pressman with the Ketterlinus Lithographic Mfg. Co., Primos, Pa., for more than half a century, retired on March 6, at the age of 73.

Mr. Beck started with the company in 1903, and in 1907, as an apprentice in Local #14, he began his career as a pressman on a flatbed stone press. He worked on Hoe, Scott, Hall and Miehle presses, and in 1939 started on a new two-color Harris which he operated until his retirement.

Ennis Marks 50th Year

The Ennis Tag and Salesbook Co., Dallas, is marking its 50th year, having grown from a one-press shop to a company with three manufacturing plants operating both lithographic and letterpress equipment.

RBF Section To Meet

The Rotary Business Forms Section of Printing Industry of America will hold its annual meeting at the Edgewater Beach Hotel in Chicago, April 20-24. Theme of the meeting will be "Increasing profits in the face of increased costs."

Kodak Expands Center

Eastman Kodak Co. has announced that it has enlarged facilities at its graphic reproduction center in Rochester, N. Y., to better serve the 3,000 technicians expected to visit it this year.

The Center provides demonstrations in photo mechanical reproduction for all types of printing, and a two-day program in color reproduction.

Equipment recently added includes three new process cameras. Overall area of the center has been increased 35 percent.

3M Announces Appointments

The appointments of L. L. Norwich to eastern regional sales manager and Carl E. Kreutz to western regional sales manager, printing products division, have been announced by Minnesota Mining & Manufacturing Co.

At the same time, the company announced the advancement of Allan J. Huber to product sales manager for lithographic products, the post formerly held by Mr. Norwich.

Host To ALA Members

Majestic Press of Philadelphia was host to members of the Amalgamated Lithographers of America on Feb. 25. Union members were conducted on a tour of the plant and shown some of Majestic's new equipment which includes a large web offset press.

Increases Graphic Arts Staff

The department of graphic arts and advertising technology, New York City Community College, has announced that due to the largest enrollment in its history it has increased the department's staff to 22 members.

A total of 508 persons have registered for 23 different courses which operate five evenings a week and Saturday mornings.

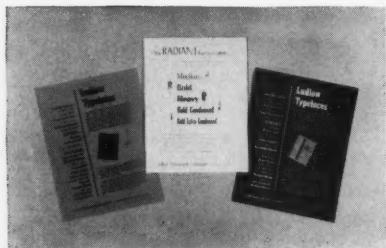


Brightype®

new conversion process

The Ludlow Typograph Company introduces the "Brightype" method of converting letterpress printing material into photographic images for use in offset lithography, rotogravure or other printing processes. Existing typesetting facilities are utilized all the way to photographing the job on film or paper. Printing forms may be any combination of type, line cuts, halftones, electros or stereos.

Brightype uses a special fixed-focus camera with movable frontal lighting, and auxiliary equipment for form preparation and photographic processing. Automatic exposure control and time-and-temperature-controlled developing assure uniform results.



Send for new Brightype folder

Read about the remarkable possibilities of this new conversion process. Write for your free copy today

Brightype products are right or wrong reading film positives, paper positives or film negatives

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Ill.



Holds Sales Conference

Two hundred graphic arts sales executives participated in the 6th annual Printing Industry of America sales conference held at the Edgewater Beach Hotel in Chicago, March 19 and 20. F. C. Rauchenstein, Cavanaugh Printing Co., St. Louis, chairman of PIA's committee on sales management, was conference chairman.

Among the speakers were Dr. W. Arthur Cullman, Ohio State University, and George De Mann, Ford Motor Co. Dr. Cullman discussed sales compensation and conducted a special presentation in which conference registrants acted as sales managers in developing three different compensation plans for a hypothetical printing firm based on commission, salary and combination methods of compensation. Mr. De Mann's topic was "How to

Change Me From a Prospect to a Customer."

Following Mr. De Mann's talk, four case histories dealing with the printer's viewpoint on "How to Give the Customer What He Wants" were given by Henry B. Kratz, Haynes Lithograph Co.; John Moore, The Stein Printing Co.; Robert A. Krauss, The E. F. Schmidt Co.; and Harry T. Gardner of the William G. Johnston Co.

At another session, Allan S. Lassner, Comet Press, Inc., presented a talk on "How to Survey Your Printed Markets." The same general subject was also covered by Clifford Schaible, The Mead Corp.

Preceding the conference, Charles W. LaBlanc, The Research Institute of America, consultant to PIA's management program, conducted a three-day seminar in sales management.

Busy Schedule For Soderstrom

Walter Soderstrom, executive vice president of the National Association of Photo-Lithographers, has a busy speaking schedule during the next few weeks. He is scheduled to address a meeting of the Miami Valley Lithographers Association in Cincinnati, Ohio, on April 21; The Southern Graphic Arts Association on April 29; an all-day seminar meeting of the NAPL and Printing Industry of Cleveland on May 6; and a meeting of eight printing clubs in Genoa City, Wisc. on May 9.

Receives Citation

An official citation from the city of Philadelphia was presented to Majestic Press for "its pioneering in the printing industry and for enhancing the city's reputation as the home of fine

printing," on March 24. It was received by Jack Green, company president; and Bernard Green, executive vice president.

A reception and open house tour of the plant was held on March 24 and 25, attended by printing executives and civic leaders, with a colonial motif. The tour included demonstrations of many large pieces of machinery including a recently installed four-color web-offset press.

Davidson Names Manager

Davidson Corp., a subsidiary of Mergenthaler Linotype Co., has named William H. Mistele to the post of general sales manager. He has previously held the posts of regional sales manager in the South and manager of the firm's branch in Chicago. He joined the company in 1951.

Purchases Paper Mills

Hawthorne Paper Co. has announced that one of its wholly owned subsidiaries has purchased all the paper mill properties formerly owned by Pan American Paper Mills in Hollywood, Florida.

The property consists of nine acres of land, modern buildings, a 74" Fourdrinier paper machine and other equipment.

The paper machine and other stock preparation equipment will be converted to the manufacture of offset and writing papers as well as 25 and 50 percent rag content papers.

Heads Color Center

Interchemical Corp. has announced the appointment of Daniel Smith as director of the IC Color Center to succeed F. L. Wurzburg who is returning to the Printing Ink Division to take charge of sales.

Mr. Smith, formerly head of IC's Central Research Laboratories, has served the industry as chairman of the color committee of the Technical Association of the Graphic Arts and director of the Inter-Society Color Council in addition to several other positions.

Curtis Paper Receives Award

The *Curtis Gazette*, employee publication of the Curtis Paper Co., Newark, Del., has been awarded the George Washington honor medal by the Freedoms Foundation. The magazine is edited by William O. White, company treasurer.

To Publish Art Magazine

CA—The Journal of Commercial Art, a national monthly magazine devoted exclusively to commercial art, will make its debut in July, Coyne & Blanchard, Inc., Palo Alto, Cal., publishers announced.

CA is designed as a professional publication which will combine news magazine comprehensiveness with high style format. It will use 150-screen lithography which the publishers feel is necessary to attain the fine quality of reproduction essential to its subject matter.



Got a White Elephant In Your Plant?

Got a white elephant
in your plant obstructing
valuable working space? Get
rid of it! Replace it with produc-
tive profit-making up-to-date equipment.
Wagner Engineers are experts at laying out lines
for the best utilization of existing building conditions.
Why not let us check your production equipment? Call us today!

When thinking of Progress—think of Wagner!

WAGNER LITHO MACHINERY

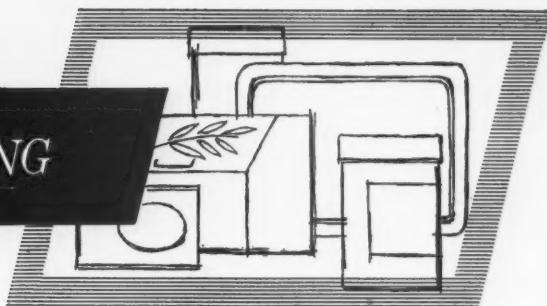
Metal Decorating Machinery

555 Lincoln Avenue, Secaucus, N. J.



Division

METAL DECORATING



What's the Story on Aluminum?

WHAT'S the story on aluminum for metal decorating? Has a real boom started, or are there important problems still to be solved? Will aluminum replace tinplate to any real extent in cans, and if so, what type?

The answers to these questions still are not definite, but in the past six months there have been a number of interesting developments in the use of aluminum in place of tinplate. The two primary factors affecting the choice (or rejection) of aluminum are the relatively *higher cost*, as compared with tinplate, and the relatively *lower weight* and hence lower shipping costs, as compared with the conventional metal. A third factor is the scrap recovery of aluminum, a possibility which some packaging companies view optimistically, while others consider impractical.

As far as beer in aluminum cans is concerned, those brewers who have made the move advertise that the beer chills faster and maintains the original brewery flavor better than tinplate. One brewer also thinks the non-corrosiveness of aluminum will make it attractive for shipment to Pacific military bases where high humidities can sometimes adversely affect tinplate.

Following is a brief recap of important recent events in the aluminum picture:

- Late last year the first American beer to be packaged in aluminum cans—Primo Beer—made its debut in Hawaii. Primo at present is using paper labels on the cans but has plans

to add its own lithographing facilities. The company feels that, with salvage value, aluminum is no more expensive than tinplate.

Primo has plans to offer a can opener which will enable the consumer to remove the lid of the can smoothly, so that it can be used as a tumbler. If successful, the cans could be anodized in metallic colors to promote this idea. Primo reported that a case of aluminum cans weighs one and a half pounds, as compared with five pounds for conventional tinplate.

The company hopes that the lighter case will encourage buyers, particularly women, to take home two or three of the lighter six packs, rather than just one. The beer was marketed in the new zip-apart case developed by Andre Paper Box Co., San Leandro, Cal.

- Shortly after launching the Hawaiian market, Coors started marketing its own brand of beer in aluminum cans in a test area around Denver. Sales at the start were reported to be 100,000 cans a day. Adolph Coors Co., Golden, Cal. stated that its costs were "reasonably competitive" with tinplate because every packaging step—from ingot melting to multi-packing—is handled by the company itself in a completely integrated production line. Coors decorates the cans directly with four-color metal decorating presses as part of the production line. Customers are offered one cent a can rebate for returned cans.

In the drying of the decorated sheets, cans are conveyed on a zig-zag trip through the oven for better dry-

ing. Cans are made by a continuous impact extrusion process, so the cans are seamless.

- Reynolds Metals Co. has opened a new center for aluminum packaging research and production in Richmond, Va. The center includes styling and design services, a machinery development center and a pilot research plant for developing flexible and semi-rigid packages.

Metal decorators are following the aluminum situation very closely, as are, of course, all the big canners. Involved also are many other products, some of them decorated, which may be switched from tinplate to aluminum. Cheddar cheese, sardines, canned meats, grated cheese, and citrus juices all are distinct possibilities if the aluminum boom gets underway.

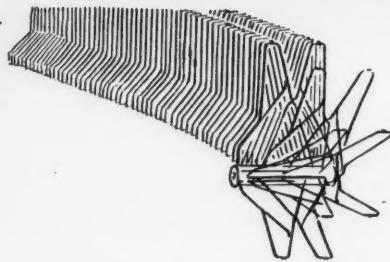
Some observers in the packaging field feel that by next year, it will be evident whether aluminum will find a mass market, or whether it will be reserved for specialty items, where higher package costs are offset by marketing advantages.

Kaiser, Reynolds and Aluminum International have been the pace-setters in aluminum research in this field. Of course, metal decorating is just one of many factors involved. The actual forming of the cans, on which most research has centered, is one of the most critical technical problems.

Indications are that the aluminum companies will step up their research and marketing efforts in regard to aluminum cans because of the continuing ample, if not over-supply of aluminum in this country.★

better finished products

. . . maximum efficiency



YOUNG BROTHERS OVENS

for every Metal Decorating requirement

YOUNG BROTHERS Metal Decorating Ovens, built in a variety of types, are known for their excellence because Young Brothers engineers have a fundamental understanding of the baking and drying problems of the Metal Decorating Industry. Their "know-how" is based on 60 years of experience building individually designed ovens for all baking and drying processes.

A metal decorating oven is a highly mechanized production unit in a specialized field — and it will only perform to maximum efficiency if it has been built by men thoroughly experienced in every phase of oven engineering.

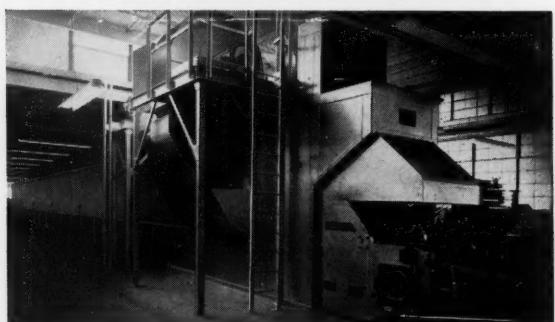
Through their specialized experience, Young Brothers engineers constantly develop new and better methods of handling, heating, and moving air . . . for faster, more efficient production . . . for more automatic and accurate controls so vital to the synchronized operation of the production lines. New light weight rigid, tubular wickets reduce conveyor load and help to eliminate sheet marking. Reduces necessity for wicket preheating.

You can be sure of the best when you select a Young Brothers Oven because it is the product of the finest experience in the industry — that is why it will bring added profits out of your production.

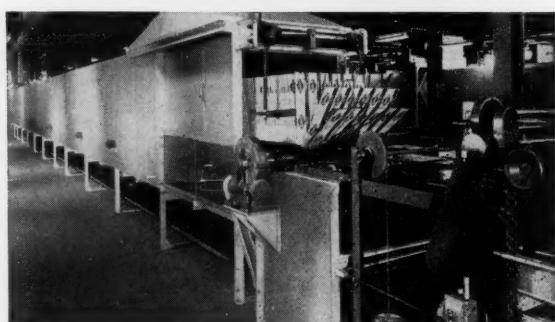
Investigate the advantages of Young Brothers Ovens today — details are available to you without obligation.



Battery of large, high speed D.E.F. Metal Decorating Ovens



High speed, combination D.E.F. and D.I.F. Metal Decorating Oven



D.I.F. Metal Decorating Oven with zone control and recuperative cooling

YOUNG BROTHERS CO.

1838 Columbus Road



Cleveland 13, Ohio



LPNA Award Winners

THREE metal decorators repeated their achievements of 1957 by winning awards in the 1958 Lithographic Awards Competition and Exhibit sponsored by the LPNA. Announcement was made at a special dinner April 13 at the Greenbrier, scene of the annual LPNA convention. J. L. Clark Mfg. Co., American Can Co., and Continental Can Co. were the repeaters, with Clark winning two awards this year, for a child's tray and a Bisquick canister. Photo above shows all the winners in the 9th competition for the

metal decorating category, just a small part of the overall competition, which is reported elsewhere in this issue. Numbers refer to listing below.

The winning specimens went on exhibit at the Greenbrier after the awards dinner, and will be shown later in New York, Chicago and other cities around the country. Judges in the competition praised the creativeness of the designs and the utility of the products in the latest competition.★

Award No.	Title	Client	Lithographer
1. BISQUICK CANISTER		General Mills, Inc., Minneapolis	J. L. Clark Mfg. Co., Lancaster, Pa.
2. PFEIFFER BEER CANS		Pfeiffer Brewing Co., Detroit	American Can Co., Detroit, and Continental Can Co., Detroit
3. CHILD'S TRAY		Lith-O-Ware Products, Inc., Chicago	J. L. Clark Mfg. Co., Rockford, Ill.
4. STAINED GLASS SLIP COVER DESIGN		Olive Can Co., Chicago	Caspers Tin Plate Co., Chicago
5. SCHLITZ WALL PLAQUE		Joseph Schlitz Brewing Co., Milwaukee	Robertson Sign Co., Springfield, O.
6. BUTTERFLY DESIGN TRAY		Quaker Stretcher Co., Kenosha, Wis.	Caspers Tin Plate Co., Chicago

The Merchandising Power Of Metal Decorating

Part I

By *Richard F. Sentner*
Executive Vice President, United States Steel Corp.

THE principal product of metal decorators is merchandising. The infinitely thin coating of color which you so proficiently place on metal is, if we stop to think about it, merchandising pure and simple. Placed on containers, ranging from a frozen fruit juice can to an oil drum, it helps persuade the consumer to buy and use the product inside. That is merchandising.

On a toy, your decorative skill aims to supply brightness and realism to catch the eye of a child, or a doting grandparent. That is merchandising. On a tray, or a wastebasket, fine lithography adds a luster of quality that makes a few ounces of inexpensive fabricated metal sell for a price governed by the value which the customer places on color, artistry and appearance, rather than on the somewhat homely function for which it is used. That again is merchandising.

Each of you could think of many other examples of how your skills and your artistry help to sell the products of your customers.

I am well aware that, surrounding this micro-thin layer of merchandising-through-eye-appeal, are some very thick layers of technical accomplishment. This starts, of course, with the metal itself where the technology is ours. But it goes on to include the creativity of the artist, the chemistry of the inks, the techniques of their transference to the metal's surface, and many things of which I have but little knowledge. The significant thing,

From a talk presented at the 24th annual National Metal Decorators Association convention, Washington, D. C.

however, is the outstanding progress which the NMDA, its member companies and their suppliers have made over the years in bringing to a state of high perfection the technical aspects of the metal decorating business.

Approaches at U. S. Steel

In dealing with the subject of merchandising I would like to talk about some of the approaches and concepts which we at U. S. Steel have developed over the years and some of the things we are now doing. Perhaps, at first glance, these may seem rather far removed from the marketing problems of decorators. However, I would ask you to consider whether some of our approaches might suggest ways in which decorators, either through the NMDA or as individual companies, can expand present markets and create new markets for the product of your skills. In other words, might there be new and better ways to merchandise the eye-appeal which you so skillfully add to metal to increase its value in the market place?

There was a time in the past when most of us in the steel industry used to think of our market solely in terms of the people who bought the products of our mills. Our chief concern was to serve those people well, to meet conscientiously the metallurgical and physical specifications of our customers, and to deliver our products on schedule. What became of our steel after it was delivered was not our concern. That was our customers' problem . . . and we didn't feel that it was ours.

In recent years, however, our con-
(Continued on Page 141)

Crown Shows New Cans

Visitors to the Crown Cork & Seal Co., booth at the National Canners Convention last month in Chicago, Feb. 20-23, were served coffee made from the country's first instant coffee in a pressurized container. It was made from Tasti Cup Instant Coffee packaged in a Crown 12-ounce aerosol container.

A panel of lithographed containers was used as the backdrop for the company's exhibit, under the banner "Crown Again Pioneers a Trend in the Food Industry with Motivation Design and Showcase Lithography."

American Can Plans Exhibit

American Can Company will exhibit equipment and containers produced by its four manufacturing divisions at the National Packaging Exposition, April 13-17, in International Amphitheater, Chicago.

The Canco Division area of the booth will feature examples of lithography and some of the label designs produced by the division, as well as a display of a wide range of products packed in comparatively new Canco containers. These include liquid products in Accu-Por and Non-Drip detergent cans, soft drinks in MiraCans, hams in No-Stick cans and a variety of products in pressure cans.

The corporation's booth will consist of 3,000 sq. ft. of display area.

National Can To Build

National Can Corporation announced last month that it will erect a new plant at Hanover, Pa., this year. Production capacity will be 10 million cans weekly. During peak production the plant will employ up to 125 persons.

Construction of the 125,000-square-foot plant will begin soon. The plant, National Can's 18th, will be built on a 15-acre site along the Western Maryland Railway line a mile east of Hanover.

The new plant will supply cans to about 30 canners, including Hanover Canning Co., and D. E. Winebrenner Canning Co., from its location in the heart of the Hanover agricultural district.

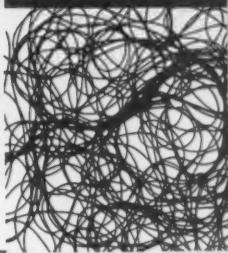
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Offset
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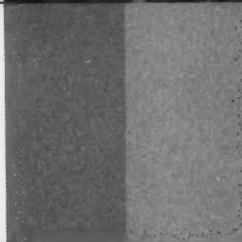
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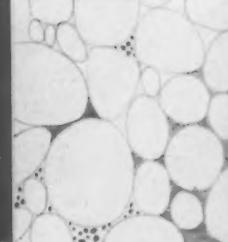
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This is
Penn/Brite
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This is
Penn/Brite
Offset
the value sheet



New York and Penn commissioned designer Leo Lionni to create this insert, and to incorporate in it practically all of the demands on the printability of paper which could be encountered.

See for yourself how faithfully Penn/Brite Offset has reproduced each of his design elements... how well it has passed his "torture-test."

Penn/Brite Offset is the white, bright, value sheet that comes to you moisturized and double-wrapped. Write for new, complimentary swatch book and the name of your nearest distributor. New York & Pennsylvania Company, 425 Park Avenue, New York 22, New York.

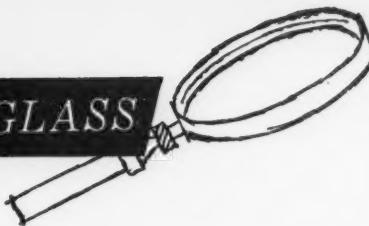
New York and Penn
Pulp and Paper Manufacturers



Designer: Leo Lionni is Art Director of Fortune Magazine. During the past decade his work has won him designation as "Art Director of the Year—1955" and the Gold Medal of the Architectural League of New York—1956. He is Design Director for Olivetti and was the designer for the "Unfinished Business" pavilion at the Brussels World Fair last year.



THROUGH the GLASS



THE topic at the March meeting of the Cincinnati Litho Club was "So You Think You Have Troubles," by Frank Benham, of Eastman Kodak Co. A good number of lithographers turned out for this interesting talk in Guidara's Restaurant. But three of the club members stole a bit of the speaker's thunder with an account of some troubles of their own. Seems Tom Lacker, Ben Smith and Larry Dougherty had been dining in the restaurant a few nights before when holdup men fleeced the customers for several hundred dollars and pistol whipped an employe. Smith was relieved of \$35, but Dougherty bluffed the bandits with a story about not having his wallet with him. Lacker had left shortly before the robbery.

MODERN LITHOGRAPHY was involved, although not as directly, in a variation of "The Great Train Robbery" last month, too. A couple of young fellows boarded a New York to Caldwell bus and proceeded to rob the occupants of quite a considerable sum, while the bus was in motion.

A package of last minute page proofs, being sent to *ML* by our printer in New York, apparently escaped the attention of the highwaymen, (or was beneath their dignity), for some days later, after the issue was already off press, we received the missing package from the bus company. By that time the daring young men were already safely behind bars, planning no doubt, a future job involving the 20th Century Limited.

This robbery, by the way now will provide printers and lithographers with an improved variation of that age-old promise to customers: "the messenger's on the way." Now they can add "... if he doesn't get held up enroute!"

From Stockholm comes a picture postcard from Rhea and Lee Augustine (Printing Equipment Corp.) on their first visit to Sweden. Lee says they plan to spend some time with Olof Fridman, a fellow Craftsman. Olof met many U. S. Craftsmen on a visit here last year.

Two of the most hotly debated questions among lithographers are how much to pay salesmen and what percentage to mark up outside purchases. Walter Soderstrom ran two very comprehensive surveys of both situations last year and reported on them at the NAPL convention, (Oct. *ML*, p. 34). So popular were these reports that Walter has been called upon quite frequently by graphic arts groups to present them.

The most recent occasion was a meeting of the Metropolitan Lithographers in New York, where the NAPL executive vice president noted that 56 percent of lithographers queried in the survey pay salesmen straight salary and 44 percent pay by commission (about 10 percent); and that most shops mark up outside purchases by 20 to 25 percent.

A hint that the effects of the recession might not all be behind us is found in a recent report from the Printing Trades Credit Association in Chicago, which notes that "suppliers are having difficulty collecting their bills promptly and that the list of 'slow payers' is long and getting longer." Of course, this may have been caused by an increasing number of printing buyers, of late, who have been giving printers and lithographers that old line about the bookkeeper not being in today to sign the checks and could you please let the bill ride a few days?★



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PHOTOGRAPHIC CLINIC

By Herbert P. Paschel
Graphic Arts Consultant



Some Thoughts on Duotones

What About Duotones?

Q: We expect to specialize in two-color work. Have you any tips on producing duotones, color combinations, shortcuts at the camera, tints to be used, etc?

P.R., LOS ANGELES

A: The term "duotone" is so loosely used that it no longer has a clearcut meaning. Originally a duotone meant a two-color reproduction in which two contrasting or complementary colors were used. The copy was generally a colored original especially prepared for the purpose. Two-color separations were made using filters complementary to the printing colors. With this principle the reproduction had an extended color gamut for the two basic colors combined to produce a third hue and a full range of intermediates.

Today a duotone can mean anything from the type of reproduction described above to simple combinations of black and one color. Dual images in light and dark versions of the same color are also called duotones. Copy may be in color, pre-separated, monochrome key with overlay, or merely a black and white photograph or drawing. The printed images may be halftone, line or a combination.

Obviously, the various techniques and possibilities which the loose usage of the term duotones entails are much too extensive to cover in this column. The nature of the copy and the type of images required will, of course, suggest the photographic operations

It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

that are necessary. The following books and articles may provide you with a lot of useful information on color combinations, copy preparation methods and the like.

Color by Overprinting, Donald E. Cooke, J. C. Winston Co., Philadelphia.

Practical Art for Reproduction, J. Bourges Mayfield, Bourges Color Corp., 80 Fifth Ave., New York.

ABC von K+E, Hans Gaenssen, Verlag Berliner Union, GmbH, Stuttgart, Germany.

Duotones from Transparencies, Bulletin for the Graphic Arts, No. 12, 1949, Eastman Kodak Co., Rochester, N. Y.
Duo-Color Guide, Z. Bourgey and S. Tankel, Graphic Publishing Co., 240 West 40th St., New York 18.

Two Kinds of Light

Q: What is the difference in the way light is produced by carbon arcs and discharge lamps? Do they produce the same photographic effects?

R. V. B., CHICAGO

A: The flaming carbon arc, commonly used in the graphic arts, is an incandescent light, i.e., the light is caused by glowing or burning matter. The spark that is generated when the

carbons contact raises the temperature of the carbon and the metallic salts of the electrodes. A gaseous conductor is thus formed between the points of the carbons which not only maintains the spark when the electrodes are separated but itself becomes incandescent. Thus, the spark, the glowing field between the carbons, and the white hot tips of the carbons themselves all contribute to the light emitted.

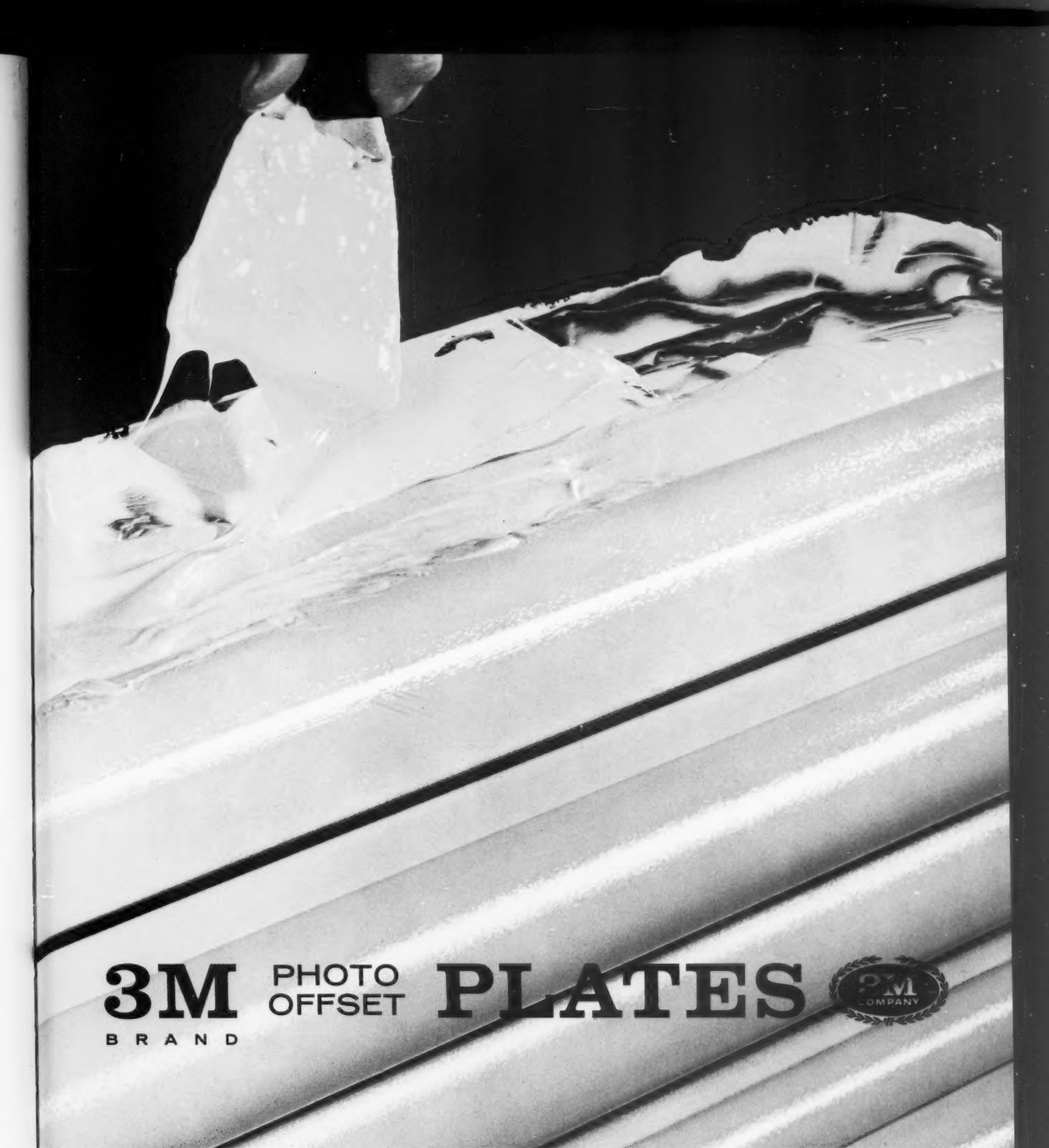
The generation of light in discharge tubes is due, primarily, to the disturbance of electrons of the conducting gas as the electric current passes through it. In the course of the electrons' movement to and from their orbit, energy is released in the form of light. In fluorescent tubes a secondary reaction called frequency conversion takes place. The phosphors on the inner wall of the tube absorb short wave radiation and emit longer, visible rays.

Light sources differ in spectral distribution and intensity and this, of course, influences the photographic reaction. Differences in negative quality (contrast, tone scale, resolution, etc.) have been observed with various light sources that can not be explained in terms of the spectral output and intensity alone.

Book Review

Introduction to Photographic Principles, Lewis Larimore, Prentice-Hall, Inc., 70 Fifth Avenue, New York 11. 6½ x 9¼", 229 pp., \$8.

Written for the science student and
(Continued on Page 139)



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LITHO CLUB NEWS

Chicago

Oehme Addresses Club

Frank Oehme of Wisconsin Power & Paper Co., Wisconsin Rapids, Wis., attracted a full house to the February meeting of the Chicago Litho Club, both because of the subject matter of his discussion as guest speaker and because of his long years of association with lithographers in Chicago. Starting as a journeyman pressman at R. R. Donnelley & Sons, Mr. Oehme later became a salesman for ink and plates. For several years he served as an instructor at the Chicago Lithographic Institute and later as an executive of the school. He is now engaged in research for the Wisconsin paper mill.

Taking as his subject "The Un-graphic Arts and U," Mr. Oehme discussed the critical problem of employer-employee relations. This, he declared, boils down to the matter of improvement in communications, rather than to any lack of technical knowledge or skills. He emphasized four points: attention, interest, desire and action. Just what the problems are, why they exist, remedies for them and what the individual can do to help were also covered in his thoughtful treatment of this theme.

The annual bowling tournament between the Chicago and Milwaukee Litho clubs is set for April 18 in Chicago. A trophy is to be awarded the winning team.

Included in the day's program is a dinner and entertainment at the Swedish Engineers Society club house directly across the street from the bowling alleys. William Byers, North American Litho, is chairman of the arrangements committee.

New members of the Club are Joseph Agliata of the Martin Driscoll Ink Co.; Nelson Griswold, Lanston Mono-

type Co.; Basil Lamb, Midwest Litho Plate Service; Lyman E. Goss, Chicago Offset Printing Co.; and William A. Johnson of Norman Willets Graphic Supply Co.

Washington

Describes Register System

Two representatives of the Dayton division, Harris-Seybold Co., described their company's new pre-register system to members of the Washington Litho Club at the Continental Hotel on March 24. Mr. Hagedon is the company's merchandising manager, and Mr. Haywood its chief engineer.

The two men described the system in detail and explained that the system uses a punch-and-pin method to pre-register plates and control register from goldenrod-to-plate-to-press. The system only needs a special three-hole punch, a three-pin "Key Register" strip and a Harris lead-edge plate clamp on the press.

New members of the Club are Melvin M. Gienau, U. S. Coast & Geodetic Survey; Robert S. Purcell, Premier Press, Inc.; and Henry L. Wathen, Darby Printing Co.

St. Louis

Holds Closed Meeting

The March 5 meeting of the St. Louis Litho Club was a closed meeting for members only. After dinner, at the Chip & Plank Room, the members were guests of the Adept Advertising Co. for a plant tour and discussion of metal signs, decals and screen process work in general.

The April 2 meeting featured the slide film by Lithoplate, Inc., entitled "Breaking the Profit Barrier."

New members of the club are Frederick Weber of Fred Weber & Asso-

ciates; Joseph Antonacci of Von Hoffman Press, Inc.; Theodore Fath and Alvin Beiter of Comfort Printing Co.; and Russell Wilshusen and William Laster of the Daily Record.

Starts Plate Clinic

The St. Louis Litho Club is conducting a plate clinic in the lithography department of the David Ranken, Jr. School of Mechanical Trades featuring lectures and demonstrations by technicians in the plate industry.

The clinic, which started on April 1, is being held on five consecutive Wednesdays from 6:30 to 8:30 p.m. A different plate will be made each night and on the fifth night all plates will be press tested. Registration is limited to 25 persons.

The April 1 meeting featured pre-sensitized plates. Surface plates will be discussed on the second night; specialty plates the third; and deep etch plates the fourth.

Alfred Renda is chairman of the clinic. Other committee members are Walter Blattenberger, Western Printing & Lithographing Co.; Lawrence Held, Aeronautical Chart Co.; Calvin Jack, Amalgamated Lithographers of America; and William Davis of the trade school.

Detroit

Sees Kodak Films

Robert J. Kaufman of Eastern Kodak Co. showed two color-sound films to members of the Detroit Litho Club who met at Carl's Chop House last month. The films were entitled "This America in Pictures" and "Quality in Photographic Lenses."

The club will hold its annual dance at Turner's Hall on June 6.

On May 14, Thomas Dobbertin of the Harris-Seybold Co. will discuss the new Harris Key Register System.

New members of the club are Robert Johnson, Donald Faustich, Frank Verenoche, Mirvan Hayes, Robert Davis, William Schuster, Thomas Dobbertin, Ferman Fick, Richard Fitzpatrick, William Farris, Robert Kidd, Lawrence Hages, Samuel Hezlep, Henry Sward and Medrick Brizard.

New York

Sees Interchem Film

Members of the New York Litho Club met at the Shelburne Hotel on March 25 for a discussion of the subject "Trends in Lithographic Printing," conducted by James Howard, director of photography, Interchemical Corp.'s research laboratories.

Mr. Howard accompanied the talk with a film on recent research work conducted by his organization into ink problems on the press.

Julius Marossy, manager of the company's product development laboratory, addressed the club on "The Evolution of Presses, Paper and Ink." He covered the relationship of paper coatings to lithographic inks, and the use of wet and dry varnish with wet and dry plates.

John M. Lupo, Di-Noc Chemical Arts, Inc., was the featured speaker at a well-attended meeting of the New

York Litho Club on Feb. 28. The title of Mr. Lupo's talk was "Color Masking and What It Can Do." His discussion of the subject was followed by a spirited question and answer period.

A special feature of the meeting was the award of an honorary membership citation to George Schwart, of the company bearing his name; and lifetime membership certificates to Oscar Falcone of Daniel Murphy, Inc.; William Carey and Harvey Glover of Sweeney Lithograph Co.; Robert Schmidt of Trautman, Bailey & Blampey; and William Hussey.

New members of the club are John J. Koziar, Shelby Schwartz, Charles Mayer, Otto L. Gumprecht, Joseph D. De Raimondo, Kenneth J. Ayling, Bernard Karlebach, Walter J. Guise, Leonard C. Eynon, Frank Senfft, Andrew Perni, William C. Simunek, Kai A. Pedersen, Jr., Marvin C. Sussman, Theodore Shelton, Edward Ferrian and Lawrence Benedict.

Cincinnati

Hear Kodak Representative

"So You Think You Have Troubles" was the subject of a talk by Frank Benham, graphic technical representative of the Eastman Kodak Co., before 78 members and guests of the Cincinnati Litho Club at its regular dinner-meeting on March 10 in Guidara's Restaurant.

At a concurrent business session, a constitutional amendment for a second vice president was approved and Thomas Lackner, club president, appointed Buford Payne to the office with duties of educational chairman.

Mr. Benham recently transferred his membership to the club, and two former members have rejoined it. They are Alfred Meyers of McKinley Litho Supply Co., Inc.; and Ralph Echard, Champion Paper & Fibre Co.

Young Lithogs.

Elects New Officers

Members of the Young Lithographers Association, New York, met at Luchow's Restaurant on March 11 for

Buffalo

Holds Panel Discussion

Members of the Buffalo Litho Club met at the 40 and 8 Club on March 4 for a panel discussion on lithographic problems. Panel members were Joseph Kramer, Great Lakes Printing Co.; Frederick Hoelperl, Stecher-Traung Lithograph Corp.; Lawrence Lambrecht, Arcraft-Burow; John Knerr, Amherst Printing Co.; Raymond Opitz, Holling Press; and James Bubar of Boncraft, Inc.

New members of the club are Dave Johns, Di Noc Chemical Arts Co.; Merle Schulze, A. B. Dick Co.; William Konert of H. P. Walters Co.; Richard Stabler of Sylvania Corp.; Alfred Pearl, Wagner Folding Box Co.; and Edward Sisk of International Printing Ink Co., division, Interchemical Corp.

Houston

Initiates New Members

New members of the club are Benjamin Swanson, Southwestern Paper Co.; Gerald Moore, Offset Printers; and James Folmar, Frank Kollatt and Edward Furler of Shell Development.

The club is currently conducting a membership contest, and the member signing up the greatest number of new members will receive a copy of *The Lithographers Manual*.

The club's annual picnic is being held on June 6 at the K. C. Hall. Wilbur Hoffman is chairman of the program. Committee members are Frank Pryor, John Webb, Elwood Sayers, William McDermott and Richard Heilig.

M.L.A.

Soderstrom Discusses Survey

Walter E. Soderstrom, executive vice president of the National Association of Photo-Lithographers, revealed the results of a survey on compensating salesmen before members of the Metropolitan Lithographers Association late in February in New York City.

The survey showed that 55.7 percent

Inducts New Members

The Shreveport Litho Club held its monthly meeting on March 23 at the Multilith Sales Agency, and welcomed the following new members: Edmund Lowe, William Carter, Robert Cameron, E. R. Elliott, W. F. Ebarb and Walter Smith.

\$72,000 a year in savings using Dual-Liths!

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BALTIMORE Robert Press, 5 S. Gay St.
BOSTON Vincent Aliberte, 2010 Revere Beach Pkwy, Everett 49
BUFFALO John Demski, 588 Monroe St.
CANTON Gene Moss, 700 40th Pl.
CHICAGO John Jachimiec, 3538 W. 55th Pl.
CINCINNATI Harold Biddle, 3308 Galbraith Rd.
CLEVELAND Ray Gallagher, 1868 Carolyn Dr., Mentor, O.
COLUMBUS Ray Born, 708 S. Eureka Ave.
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WASHINGTON Art Nugent, 1130 S. Thomas St., Arlington, Va.
CENTRAL WISCONSIN George L. Camarda, 532 Oak St., Oshkosh

of the lithographers interviewed pay salesmen straight salary and 44.3 percent pay by commission. A commission of 10 percent is most widely used.

The survey also revealed the various percentage figures used in marking-up outside purchases of materials such as paper, ink and film; and services such as binding and finishing. Mr. Soderstrom's figures show that slightly more than 40 percent use a mark-up of 20 to 25 percent, with slightly more than 35 percent marking up from 10 to 15 percent. He pointed out that competitive conditions are an important factor governing the percentage of markup.

On March 26, the Association met at the Roosevelt Hotel for a program covering the web offset press.

Cleveland

Hears Management Talk

Members of the Cleveland Litho Club heard a talk by Walter B. Wolfram, instructor at Fenn College at their March 26 meeting held in the Cleveland Engineering and Scientific Center. His topic was "Thoughts On Management."

On April 23, George Adams of Lithoplate, Inc., will present a slide film entitled, "Breaking the Profit Barrier." At the same meeting, James Hagedon, Harris-Seybold Co., will present a demonstration of the new Harris Key Register System.

William F. Daley of the W. S. Gilkey Printing Co. is a new member.

Litho Club For San Antonio

Twenty-seven lithographers got together in San Antonio recently to discuss the formation of a new Litho Club. Under the direction of Toby Morgan, National Association of Litho Club's club coordinator, the new organization elected officers. Mr. Morgan was assisted by William Dodd of NALC and John Thomas of the Houston Litho Club.

Officers of the Club are W. M. Fain, president; L. H. Dugger, vice president; William Gipson, secretary; and William Heine, treasurer.

The constitution and by-laws will be written and submitted to the NALC for approval in the near future.

Baltimore

Mattson Addresses Club

George A. Mattson, director of lithographic management services, Printing Industry of America, discussed supervisors in the lithographic industry at the March 18 meeting of the Baltimore Litho Club.

Meeting at Munder's Lauraville House, 75 members and their guests heard Mr. Mattson stress the need for establishing a supervisory development program in the industry and for the careful selection and development of future supervisors to meet future needs.

Frederick A. Fowler, first vice president of the National Association of Litho Clubs, was a guest at the meeting.

New members of the Club are Robert Wills and John Rollinger of Atlantic Photo Supply; and Clare Deadman of Quality Plate Service.

The club held its annual oyster roast on March 21 at the John Hasslinger Restaurant.

Philadelphia

Hear Victor Strauss

Victor Strauss, well known lithographic management consultant and editor of the two-volume *Lithographers Manual*, was the guest speaker at the March 23 meeting of the Philadelphia Litho Club.

Mr. Strauss discussed the problem of friction between various departments and people in a plant.

The Club is currently preparing a complete roster of all its members with plans to release it in September.

New members of the club are Frederick Nollenberger and Edward R. Rutter of the Hambleton Co.; Raymond Bush, Goodway Printing Co.; Richard C. Drum, Colorcraft Lithoplate Co.; and William J. Danks, Todd division, Burroughs Corp.

DALE MAGOR, vice president, Jeffries Banknote Co., has been elected president of Printing Industries, Inc., of Los Angeles.

This advertisement printed on Franklin Vellum Bristol. Basis 22½ x 26½ - 134 M.



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New "Franklin" fine papers do more than dress up the press—regardless of the size or speed of the run, in action! Sizes, weights and samples from

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UNION-CAMP FINE PAPERS

UNION BAG-CAMP PAPER CORPORATION
Fine Paper Division, Franklin, Virginia

Canton

Discusses Human Relations

Members of the Canton Litho Club met at the Lamp Post Lounge for their February meeting and heard two speakers from the Ford Motor Co. discuss "Human Relations."

D. J. Bader and Frederick Leiber of the motor company's Canton plant pointed out that the quality and the quantity of work produced depends on the attitude of the man and not the machine. Their talk was accompanied by a movie.

Joel Kusner of Lithoplate, Inc., has been inducted into the club.

The March meeting of the club featured a program on producing color lithography with the Multilith 1250 press.

D. C. Course Successful

A very thorough apprentice training course has been established in the Washington, D. C. area as a cooperative venture between several graphic arts organizations and firms. Demand for the course was so great attendance had to be expanded from 20 to 32.

The course is being supervised by the recently established Joint Lithographic Education Council of Metropolitan Washington under the chairmanship of Frederick A. Fowler of the Washington Litho Club. Other council members are David Scull, Turnpike Press; Ralph C. Williams, Federal Lithograph Co.; Bernard P. Voith, Amalgamated Lithographers of America; and Lynn C. Wickland, U. S. Army Map Service.

Among the subjects being covered by the course, which started with a description of the basic printing processes and their differences, are the elementary principles of photography, color separations and correction, layout, stripping, engraving, imposition, platemaking, operation of the offset press, ink making, copy preparation, press operation, binding and others.

Lecturers and instructors include Charles Shapiro, Lithographic Technical Foundation; Michael Bruno, LTF; Albert Materazzi, Litho Chemical & Supply Co.; Paul Schafer, Har-

ris-Seybold Co.; James Austin, Warren Paper Co.; and Raymond Geegh of the Government Printing Office.

The course, which started on Feb. 12 at the U. S. Department of Agriculture's graduate school, also includes several plant visits. Classes are being held once a week through May 28.

World's Largest?

Color Corp. of America has installed what is believed to be the largest color photograph in the world in the Cincinnati, Ohio, Music Hall. The photograph is 30 feet long and 20 feet high. The original photograph was two by eight inches. The enlargement was made in 27 separate strips on Eastman Kodak Ektacolor paper.

Host To Chicago Clubs

Chicago's Printers Supplymen's Guild was host on March 6 to five local graphic arts groups, the occasion being the Guild's third annual "Graphic Arts Fellowship Night."

Represented were members of the Litho and Craftsmen's clubs, Calumet Ben Franklin Club, North Side Printers Guild and the Chicago Paper Club.

Entertainment following the dinner included six boxing matches and two wrestling bouts.

Addresses G. A. Group

James S. Mayer, industrial psychologist, discussed "The Psychology of Managing People" at the dinner-meeting of the production section of the Graphic Arts Association of Cincinnati in mid-February. Two weeks later at an association dinner-meeting at the Hotel Sinton, Donald Sommer, technical director of PIA, spoke on "Men and Motivation."

Lawson Transfers Schaaf

William Schaaf has been transferred from the New York office of The Lawson Company, division of Miehle-Goss-Dexter, Inc., to the company's Chicago headquarters and has been appointed to the newly-created position of manager of technical services. He has been with the company for more than 10 years.

Incorporations

The following companies have been granted charters of incorporation:

Ed-Be Cold Type Composition, Inc., 415 Electronics Building, New Orleans;

Master Craft Lithographers, Inc., 214 Sullivan St., New York 12;

Marlee Litho, Inc., 530 Surrey Place, Oceanside, N. Y.

MGD Announces Two Changes

Winn F. Werneke, Minneapolis manager for The Dexter Co., Division of Miehle-Goss-Dexter, Inc., has moved into new offices at 3423 East Lake Ave., and assumed the additional duties of representing The Lawson Co. division.

At the same time it was announced that John J. Power has been transferred to the St. Louis sales staff where he will represent The Dexter and Lawson Companies. He was formerly Minneapolis manager for Lawson.

PATRA Explains Scumming

One cause of scumming on lithographed prints, according to the Printing, Packaging & Allied Trades Research Association of England, is the removal of the paper coating by the fountain solution.

To discover whether a paper has a water-sensitive coating PATRA suggests applying one drop of water to the paper and after 15 seconds transferring it to a piece of black paper with three firm finger strokes. When the water dries, any water sensitive coating should be clearly visible.

Shows LTF Films

Colorcrafters, a division of the Advertising Specialty Institute, Philadelphia, last month conducted an educational program for its employees featuring Lithographic Technical Foundation slide-sound films on the latest lithographic developments.

Subjects covered included "Densitometry," "The Process Camera," "Contact Screens," "Gauges and Instruments," "Paper," "Ink," "Sheet Control," "Inking and Dampening," "Plate Handling" and several others.

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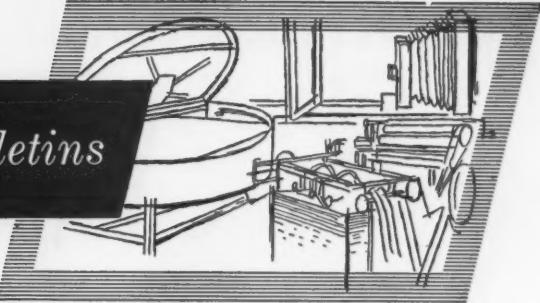
On this Justowriter Recorder (unit #1) any typist becomes an expert type compositor. Her usual typing -- without involving special positioning or extra time -- produces simultaneously (a) a type-written sheet, for visual check, and (b) punched paper tape with identical copy coded into the holes.

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FRIDEN SILVER ANNIVERSARY 1934-1959

Equipment, Supplies, Bulletins



Develops New Pre-Separation Process

A NEW method for reproducing full-color artwork that is designed to eliminate color separations and re-etching work in platemaking, has been developed by Printing Arts Research Laboratories of Santa Barbara, Calif. Called FluoroColor, the process was developed for reproducing advertisements in newspapers and magazines as well as commercial letterpress, offset or gravure printing. It is reported to be unsuitable, however, for color photography.

According to Walter S. Marx, Jr., president of the company, the process is based on that firm's Fluorographic principle for automatic high-lighting of black and white halftones. By this method, art is prepared with optically active materials that are invisible under normal light, but which become photographic under the ultraviolet light used in Fluorographic platemaking. This achieves an automatic drop-out of halftone dots in highlights and background.

Artwork for the FluoroColor process is color pre-separated and rendered with special art materials. The original black drawing is made on regular illus-

tration board. The artist then tapes a sheet of transparent Du Pont Mylar over the drawing and applies a transparent FluoroColor paint wherever yellow is required. This process is repeated for red and blue. The original drawing shows through each layer.

As each transparent sheet is transposed, the artist is able to determine the proper shades of secondary colors. Colors can be grayed or darkened with the addition of black wash on the black drawing. Because the artist has pre-separated the colors the cameraman need not correct for yellows in green, or blues in purple by means of color-separation filters. Long hours of hand re-etching also are eliminated.

In addition to the savings in time and money with this process there are several other advantages. One is that the client can see how the finished reproduction will look before the plates are made. Another advantage is that changes or corrections in any of the colors can be made easily and inexpensively.

The FluoroColor process is available through licensed photoengravers, lithographers and gravure plants in 43

states, Canada and overseas. Additional plants are currently being licensed.

Further information regarding the process, including complete art instructions and color charts, are available from the Fluorographic Sales Division of Printing Arts Research Laboratories, Inc., La Arcada Building, Santa Barbara, Calif.

Gans Offers New Etch

The Gans Ink & Supply Co., 621 East Third St., Los Angeles, has introduced a new fountain solution concentrate called Aqua-Dry.

Aqua-Dry is a fountain etch which, in addition to fulfilling the duties of a fountain solution, is said to aid materially in the drying of ink on paper. The etch contains a catalyst which is designed to accelerate the drying of the ink and help to eliminate the retarding action of water.

The company points out that Aqua-Dry is not an additive and that there is nothing to add or adjust except the prescribed gum and water as in all fountain solutions.

Free pint samples of Aqua-Dry are available from the company on request.

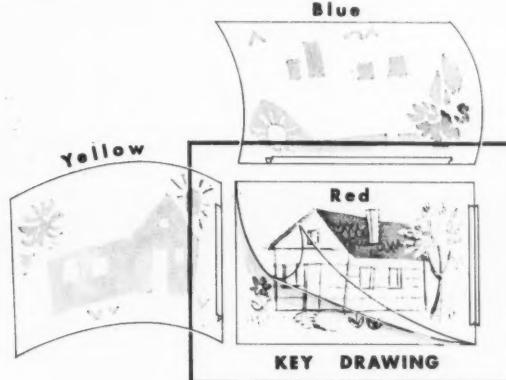
Describes Register System

A 20-page booklet giving details on the 20 x 26" and 23 x 30" Harris offset presses equipped with feed roll registering systems now is available from Harris-Seybold Co., division of Harris-Intertype Corp.

Illustrated with large, detailed photographs, the booklet describes feeding, register, dampening, inking, printing and delivery features. Also included are specifications and floor-plan diagrams.

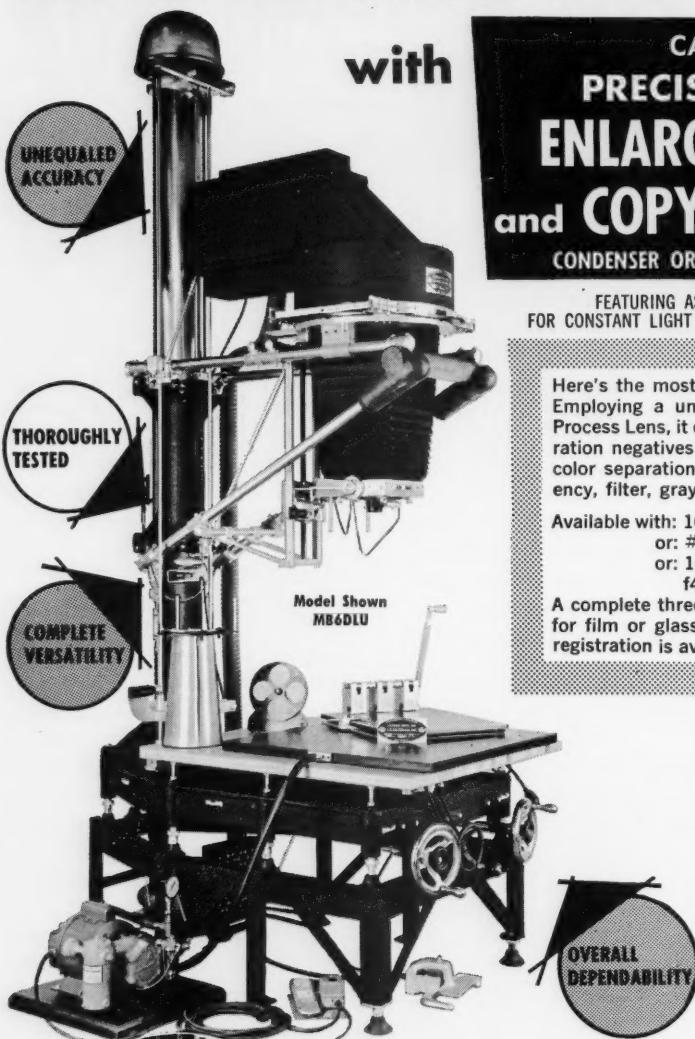
Copies are available from the company, 4510 East 71st St., Cleveland 5.

Colors are pre-separated on the original FluoroColor drawing. Black key drawing is on illustration board. Three color flaps are transparent Du Pont Mylar overlays. All rendering is done in special FluoroColor paints.

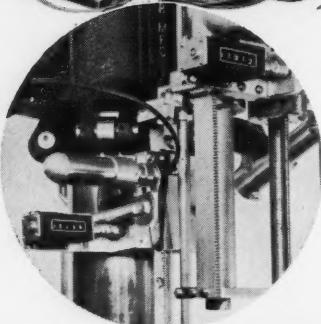


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or: 1000 watt point light source for use with 12" f4.5 lens.

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Peoria, Ill.
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McKeesport, Pa.
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Rochester, N. Y.

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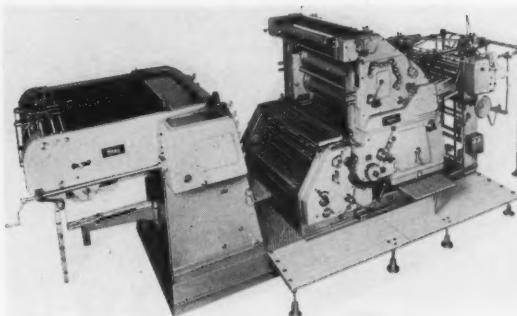
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Introduces Companion To Miehle 29

New Miehle 29 two-color offset press introduced by The Miehle Co., division of Miehle-Goss-Dexter. Features include motorized delivery and feeder pile hoist, non-stop feeder, impression cylinder suction brush and feed table safety bar.



The Miehle Company division of Miehle-Goss-Dexter has announced the introduction of a new 23 x 30" two-color offset press similar to the Miehle 29 single color offset press.

Lithographers using the two-color press will be able to interchange plates with its single color companion. The new press will take a maximum sheet size of 23 x 30" and run at speeds up to 7,000 impressions an hour.

Other features include stream feeding with center separation by air only; swing gripper transfer mechanism to provide accurate register at

the same speed, or between speeds; second color running register control to permit register adjustment around and across the cylinder while the press is running; four large form rollers with varied diameters for better inking; and automatic lubrication.

Offers Texoprint Filmstrip

A filmstrip illustrating some of the characteristics and applications of Texoprint plastic printing paper has been produced by Kimberly-Clark Corporation.

The 10-minute, 32-frame presenta-

tion is accompanied by a recording.

In addition to emphasizing the features of this paper, the filmstrip demonstrates how Texoprint can be cleaned, sewed, folded, grommeted, glued and die-cut.

Copies of the filmstrip for free showings may be obtained from Kimberly-Clark regional offices in New York, Chicago, Atlanta and Palo Alto, California.

Goerz Raises Prices

The C. P. Goerz American Optical Co., Inwood, N. Y., has announced that effective March 15, it has increased its prices approximately 10 percent. This, the company reports, is the first price change on its optical products since December 1956.

The new prices now are available in a new listing from the company, 461 Doughty Boulevard, or its distributors.

New Clydesdale Camera

Process Cameras & Equipment, Inc., Chicago, has announced that its new 18 x 22" Clydesdale darkroom camera is now in production.



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Single Copy	\$1
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50 or More	.60@

Two Important Reprints

- Readers, here is your chance to get two important booklets for your shop! No. 1 is intended for anyone now doing (or contemplating) three-color offset. No. 2 gives a how-to-do-it approach to masking and color correction. Both are reprints of articles by John M. Lupo, Jr. which appeared in ML, and are now published in booklet form because of great demand from our readers.



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Offers Compact Typesetter

A five-pound, portable typesetter called the Foto-Riter, designed to produce black copy in a continuous strip, already letter-spaced and justi-



fied, is being offered by Foto-Graphic Products Co., 2701 14th Ave. So., Minneapolis 7. The machine also produces reverses, screens, insignias, scripts, patterns and trademarks.

The company reports that the Foto-Riter comes with hundreds of folios of complete alphabets from 14 to 72 points. Each letter is a separate unit that the operator inserts in the machine and exposes. A dial is provided for selecting the desired letter spacing. This operation is repeated for each letter.

New Neenah Sampler

A new sample pack for Neenah business papers now is being distributed by merchants for the Neenah Paper Co. division of Kimberly-Clark Corp. The pack, containing six individual sample books, has replaced the Neenah sampler which carried the entire line of papers in one bound volume.

Rogers Buys Bartel Division

The litho chemical division of Gordon Bartels Co., Rockford, Ill., has been sold to Harry H. Rogers Co., Inc., Chicago, with all formulas, inventory and equipment. The litho chemical division has been selling chemicals and deep etch surface plates for more than 25 years.

Mr. Rogers, president of the company bearing his name, announced

that the acquisition was designed to give his firm a greater variety of lithographic chemicals.

Produces Unusual Kit

Crown Zellerbach Corp., Chicago, has produced an unusual demonstration kit as part of the introductory program for its new roll and trailing-blade coated papers. The kit includes samples of the paper, a recording and coating apparatus.

The new line of papers, called "Level/Smooth," is being produced on a 500' long machine which combines roll coating with trailing-blade coating in one continuous operation.

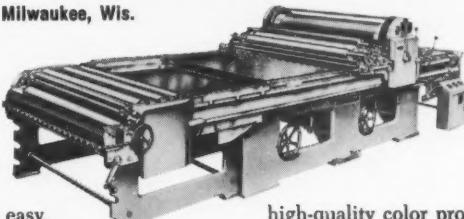
Introduces New Cutters

Harris-Seybold Co. division of Harris-Intertype Corp. has introduced a new line of paper cutters designated the Saber II. Nine models in the 41", 47" and 54" sizes are available.

The new cutters feature a recessed clamp foot treadle; clamp pressure adjustment which can be made by a thumb wheel and guage; and an overload protection feature which cuts-out the electrical system, stopping knife action instantly if the cutter is overloaded.

Further information is available from the company, 4510 East 71st St., Cleveland 5, Ohio.

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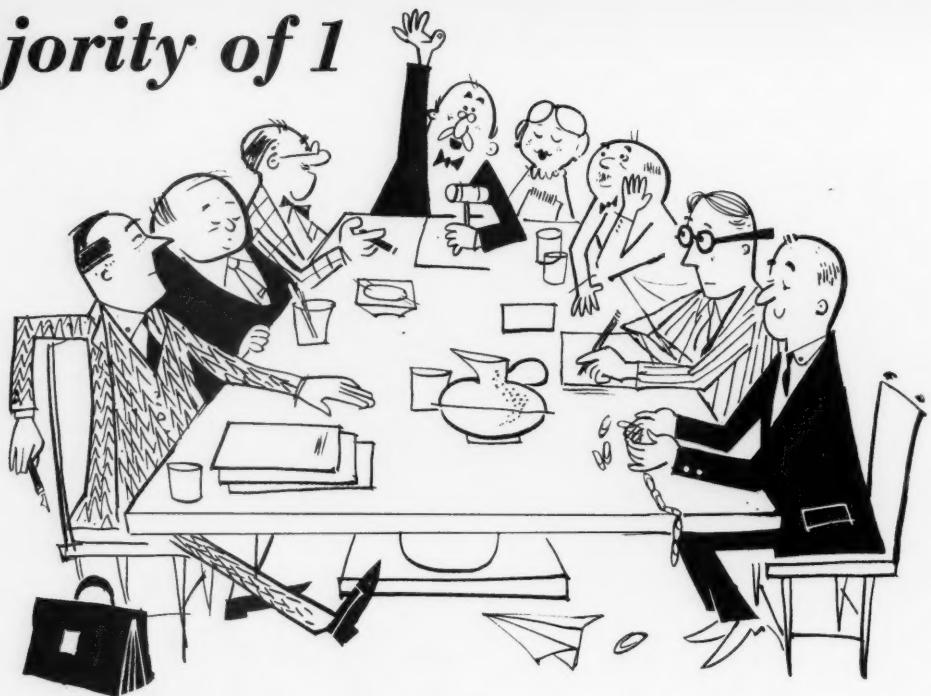
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A Majority of 1



Could Be Fatal in a Litho Plant . . .

Many litho executives have many good ideas — but no one has *All* of them. That is one of the reasons why membership in the NAPL is a sound investment. With over 1100 members, *everyone facing the same problems you do*, most likely the solutions have already been found, and are available to you.

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We enclose herewith \$.....as our first year's dues.

You may bill us \$.....as our first year's dues.

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	Presses smaller than 17" x 22", (Minimum Dues \$50.00 per year) \$20.00 per press per year	\$
	Presses 17" x 22" to 22" x 28" \$28.00 per press per year	\$
	Presses larger than 22" x 28" up to and incl. 35" x 45" \$37.00 per press per year	\$
	Presses larger than 35" x 45" \$47.00 per press per year	\$
	ASSOCIATE MEMBERS	
	Equipment and Supply Dealers and Manufacturers, \$125.00 per year	\$
	Minimum Dues, \$50.00 per year	Total

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Describes New Label Paper

Paper Manufacturers Co., Philadelphia, has released a sample booklet on its new "Curlproof" gummed label paper which describes the development of this new paper and explains some of its characteristics and applications.

Production of Curlproof gummed paper is made possible by a process that utilizes dry adhesive ground to microscopic size. This powdered glue is mixed with a liquid resinous binder and the mixture is applied to the paper where it dries. No water is used, so when the glue particles are applied to the paper they remain independent from one another, surrounded by a hardened resinous binder. Since they are independent, the company reports, the particles are free to contract and expand without affecting adjacent particles.

Copies of the booklet may be obtained from the company 9800 Bustleton Ave., or any of its distributors.

Suppliers Watch Credit

Graphic arts suppliers in the Chicago area are keeping close watch on the credit situation in that area. Suppliers are having difficulty collecting on their bills promptly, according to a report from the Printing Trades Credit Association. Jean Vercruise, manager of the association, said that collections are "slow" and that her list of firms in this class is getting steadily longer.

Suppliers, for whom the credit association serves as an information clearing center, are lenient, however, and no suits for collection have been filed since the first of the year.

Cherry Heads ATF Type Sales

Arthur B. Cherry has been appointed western regional manager of the type division of American Type Founders Co., Inc., Elizabeth, N. J. He will be in charge of ATF's 19 printing type dealers in the midwest, western and Pacific states.

To Hold Sales Contest

Nashua Corp. is currently conducting a sales contest for its merchants and their sales representatives with a prize of \$500 for the top winner in

four separate regional contests. Regional winners receive \$250. Second prize is \$100.

PHOTO CLINIC

(Continued from page 122)

the advanced amateur photographer, *Introduction to Photographic Principles* aims to do what the title implies—to provide a detailed understanding of the fundamentals of photography. But the book is not limited to the audience envisioned by

the author. Many a graphic arts cameraman can gain a clearer insight into the intricacies of the photographic processes and apprentices in particular can learn much that will provide a firm basis for the mastery of their craft.

In 12 chapters the author covers the essential details of emulsion characteristics, exposure, filters, sensitometry, photographic chemistry and photographic optics, with the concluding chapter dealing with color and

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colorimetry. Authoritative references for additional reading are provided with most chapters. In the appendix are optical and processing formulas and 15 suggested experiments which can be conducted with modest facilities and equipment.

While a reviewer cannot hope to check the accuracy of every statement, formula and equation, no major errors were evident. The material was found to be consistent with modern theory and practice. Despite a lack of coverage of line and halftone work the bulk of the information presented is basic to graphic arts photography.★

METAL DECORATING

(Continued from page 116)

cept of marketing has changed completely. Today, it is a concept of "marketing in depth" . . . of being concerned not only with our customers, but with our customers' customers. This concept is based upon the seemingly simple fact that the more products made of steel that our customers sell, the more steel they will buy from us. In other words, we have put a new dimension upon the word "marketing" . . . a dimension that has come from the realization that it is just as important to have a market as it is to have a mill.

Without a market, a mill is a useless piece of property . . . therefore, the market is something to be gained, cherished, developed on a continuing basis, and nourished with fond care. To do this, a market must be well understood and clearly defined. When we do this in our industry, we find that our interest goes far beyond the purchasing offices of our customers, all the way through to the very doorstep of the ultimate consumer of any product made of steel.

Thus you can see the market for steel is a thing of larger dimensions than might appear at first glance. It has many facets and directions. It has innumerable subtleties. It is influenced by an almost incredible diversity of economic conditions, public whims and changing social conditions. It is truly something to cope with carefully, scientifically, and with un-

remitting attention to detail. In short, it calls for a technology of its own, which must match—and be interlocked with—the technology of the mill.★

Next Month: Four major factors in Marketing.

MAGNETIC INKS

(Continued from page 59)

subject of tremendous study or design efforts. Now that there is a need to

adapt them to a mechanized paper handling system, I can assure you they will need to be materially redesigned in the immediate future.

Many banks make it a practice to print the deposit contract on the reverse side of the deposit ticket. I am reliably informed by attorneys that the reproduction of the deposit contract on the reverse side of the deposit ticket serves no useful purpose. The proper place for these terms and conditions is on the signature card which constitutes the contract under which the

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account was opened and their repetition on each individual deposit ticket pays no premiums for the bank. This point is made in the ABA booklet. The omission of this information from the back of the deposit ticket should reduce printing costs.

Because this coding of checks itself offers a degree of personalization and because further personalization is needed to determine that names and numbers represent the same party, it is safe to assume that the check cost to banks will increase materially. Our own experience after more than three years of a fully imprinted program has been that our check costs are approximately double what they were before. For this reason, check costs will assume greater importance to the individual banks than has been the case heretofore.

All banks want a check of which they can be proud. However, few, if any, will be willing to pay the premium prices presently involved in personalized checks. There must, therefore, be developed a minimum quality personalized item at a production line cost which banks can afford to buy and to give away.

Simultaneously, and with the help of printers and lithographers, banks will doubtless step up their sales program of high quality personalized checks. The more checks the customers can be induced to buy, the lower will be the over-all cost to the bank, and there is no inducement to any banker like a lower cost and a higher profit.

Joint Responsibility

In summary, we have a joint responsibility in the development of this program. Its success promises rewards for all of us. For the banks there is the hope of lower operating costs; for the equipment manufacturers there is the broadening of their market, the introduction of new equipment and higher profits; and for the check printers, a rapidly expanding market and increased profits. The first real impact of the program will be felt by the check printers on a continually expanding scale.

From your standpoint, major problems will involve the redesign of your

present checks, the training of personnel, and the employment of new testing devices. Some difficulty can be anticipated at the outset in attempting to satisfy the urgent demands of your customers and the expansion of your existing facilities. We of the ABA will cooperate in every way possible to restrain our member banks from making undue demands on printers and lithographers. You, on the other hand, will be expected to push this program and to develop your facilities as rapidly as possible.★

LTF MEETING

(Continued from page 53)

members of the research committee. The "Five-Year Plan," it had earlier been announced, was to be discussed and a research program for the next 12 months was to be formulated, for final approval of the directors.

Interest in this year's Chicago meeting of the research committee was gratifyingly greater than in the previous year, with 140 in attendance. Included was a wide cross section of technical men from litho plants and representatives of supply firms.

Social contacts were limited to two luncheons and an open house at Glessner House on the day following adjournment of the conference. Here committee members renewed their acquaintance at first hand with the venerable mansion from which has emanated so much that has contributed to the advance of lithography.★

PACKING GAUGE

(Continued from page 51)

Colwell Litho Products in cooperation with the Lithographic Technical Foundation. See March ML, p. 58.)

"During the period I was perfecting the gauge, I went to many shops and asked pressmen what pressures they were using," says Mr. Wildeman, "and after they told me, we would check them with the gauge. It was a real lesson. Pressmen who 'knew' what their pressures were, proved in some cases to be overpacked as much as .007. They were transferring the im-

age as well as ink from the plate."

Mr. Wildeman says that printing pressure "should not exceed .003—less if possible."

Another important procedure which contributes to long plate life according to Democrat craftsmen is the periodic use of long-run lacquer. Plates are usually lacquered two or three times a shift. This, of course, will not restore a plate but will prolong its life.

"We have found, too," states Mr. Wildeman, "that if the image starts to weaken we can wash off the lacquer with type-wash and re-develop the plate. It will run like a new one. We also use inks with an additive which serves as a lubricant. This way we run less water and the plate tends to last longer. The ink transfers better and with less abrasion."

Democrat Printing has a Miehle 49 single-color, a Miehle 41 two-color, a Miehle 29, a Harris EL 22 x 34" plus a Multilith and a Davidson, all of which use presensitized plates almost exclusively.

All Miehle presses and the Multilith are less than four years old. The Harris (the oldest offset press in the plant) recently ran a single presensitized plate for 275,000 impressions.

"We look at it this way," a Democrat pressman told ML, "the mileage is in the plate. If a pressman says he can get only 15,000 or 20,000 impressions from a plate, he is really saying that he is doing something wrong. The mileage is there."★

TECH. BRIEFS

(Continued from page 64)

ber 10, 1958, column 16104. The use of a nonaqueous solution of metal salts eliminates the need for an anhydrous alcohol wash prior to ink development in the processing of deep-etched plates. In a typical example, a deep-etched plate, while still wet with etching solution, is treated with a solution of 0.5 gallon of 2-butoxyethanol, 0.5 gallon of MeOH, 1.5 pound NiCl₂, and 0.5 pound CuCl₂, and kept wet for 5 minutes. Treatment, thereafter in the conventional manner yields a plate that may be recovered when "blind," and that has low lint pick-up. The other preferred metals whose salts may be used as Pb, Cr, and Al.

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PLAINED BY 3M. Anonymous. *Pacific Printer*, Vol. XCVIII, No. 4, April 1958, pages 14, 16, 2 pp. A new positive acting presensitized photo offset plate made by 3M, can be prepared in one third the time it takes to prepare a positive deep-etch plate. This plate is made of grainless aluminum, machine coated with a positive acting light sensitive material. On exposure to light, the unexposed areas remain ink receptive whereas the exposed areas are removed and the plate desensitized by applying 3M positive plate desensitizer with the conventional deep-etch brush. After washing and drying the plate is lacquered and then gummed. Plates may be rerun after storage in conventional manner.

UN NOUVEAU PROCÉDÉ CHIMIQUE DE GRAINAGE. Anonymous. *Litho Printer*, Great Britain; *La France Graphique*, No. 142, Oct. 1958, page 55 (in French). Chemical graining of zinc is described. Procedure uses a sulphuric acid mixture at room temperature for 10-20 minutes. The uniform grain is very fine and has a large capacity for holding water.

*LIGHT SENSITIVE COMPOSITION FOR PHOTOMAGNETIC PRINTING PROCESS. U. S. Patent 2,819,963. Hamm to Eastman Kodak Co. *Photographic Science and Engineering*, Vol. 2, No. 1, June 1958, pages 55-6, 2 pages. A ferromagnetic iron oxide, such as

gamma ferric oxide, is uniformly dispersed in a photographic gelatino-silver-helide emulsion which is coated on a suitable support. The photographic emulsion is exposed and processed to a relief image by either tanning development or regular development, followed by treatment with an etch-bleach bath. The relief image thus formed is magnetized or sensed using a recording head so that the relief image becomes also a magnetic image. Condition of 250 cycles per second, 8v, 90 ma, and a speed of about 2-3 inch per second preferably with contact recording (sensing) are suggested. The magnetic latent image thus obtained is then "developed" to a magnetic visible image using finely divided ferromagnetic iron. A suspension of this free iron in carbon tetrachloride can be flooded over the relief image. The magnetic lines of force in the magnetized relief image attract the iron particles and hold them firmly in contact with the relief image. Regions in the master which are void of the ferromagnetic iron oxide matrix are free of developing iron. Copies are made by contact transfer, using a moist, pressure-sensitive adhesive transfer material, such as dye transfer paper, which is slightly moistened on the gelatin side and placed in contact with the developed master. The iron from the surface of the master matrix is transferred by gentle pressure to the gelatin surface of the dye transfer paper. This record can be pre-

served by spraying it with a solution of a resin in an organic solvent.

Paper and Ink

PAPER CURL AND MISREGISTER. Theodore Makarius. *Modern Lithography*, Vol. 26, No. 1, Jan. 1958, pages 72, 135-7, 4 pages. An extract from *Operation of the Offset Press* by the same author treating the subject of paper distortion and the correction of various misregister conditions arising in practice. Methods of applying heat are given, preference being given to strip heaters without polished reflectors. Extra trimming of paper to compensate for press distortion of paper is not recommended where proper adjustment of stops can be set to conform to the contour of the sheets. "Shimming" of stops to combat fanning out is described, as well as "bustling" of sheets for the case of three-point register.

PAPERMAKING AND LITHOGRAPHY, II, THE MANUFACTURE OF PAPER. Robert F. Reed. *Print and Paper Review*, April 1958, 344-5, 2 pages. Chapter I from LTF Bulletin No. 308, "What the Lithographer Should Know About Paper" is reprinted. Appears to be one of a series of reprints that will be made from same bulletin.

BALANCED PROCESS INKS. Dr. Paul J. Hartsuch. *Modern Lithography*, Vol. 26, No. 7, July 1958, pages 47-8, 122, 3 pages.

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Lithography—General

MECHANICAL AIDS FOR OFFSET PRESSES. Harold W. Gegenheimer. *American Pressman*, Vol. 68, No. 7, July 1958, page 7-8, 2 pages. Various press accessories are described. The Baldwin Water Level maintains the uniformity of feed and chemical composition of the fountain solution. Baldwin Water Stops give an additional degree of control beyond what can be effected by the standard press control of ductor cam or of fountain roller speed. The water stops are of two kinds, namely either of the roller squeegee or of the drag type. The roller type is recommended for cloth covered while the drag type is for other dampeners. The Baldwin Ink Agitator provides for continuous, uniform flow of ink by "force feeding." The Dayco divider for split fountain is described as "the only really adjustable divider." The Color Separator, also made by Dayco, permits the vibrators to be used

without cutting the rollers. Finally, the Baldwin Press Washer makes the wash-up job faster, cleaner, and easier. The recently developed Nylex blade is stated to reduce scoring or wearing of the roller.

*FOG GENERATING DEVICE IN LITHOGRAPHIC PRINTING MACHINES. U. S. Patent 2,853,941, April 12, 1954. Gotlieb Herman Brandy and William H. Martin, assignors to Harris-Intertype Corporation, Cleveland, Ohio, a corporation of Delaware. *Official Gazette*, Vol. 734, No. 5, Sept. 30, 1958, page 1156. 1. In a printing machine, apparatus for producing a fine fog containing liquid particles to be projected onto a rotating cylindrical surface, a rigid porous slab of a length equal to the length of said surface disposed alongside said surface, said slab having greater width than thickness, means for immersing the side edges only of the porous slab in a body of liquid, and means of forcing air upwardly through a limited, intermediate longitudinal zone of said slab for creating a vertical curtain of upwardly flowing air borne particles.

*PLANOGRAPHIC DAMPENING APPARATUS. U. S. Patent 2,851,948, Feb. 20, 1957. Chester H. Lucas, assignor to William Gegenheimer Co., Inc., Brooklyn, N. Y., a corporation of New York. *Official Gazette*, Vol. 734, No. 3, September 16, 1958, page 617. 1. In a dampening mechanism for a planographic printing press, the combination of

a rotatable water-fountain roll to supply water to the printing surface, and a plurality of leaf spring, flexible wiping members adjacent to each other and having pointed tapered ends to engage the surface of the roll to remove water therefrom, and means for individually and selectively varying the engagement of the leaf spring members with the surface of the roll to vary with the width of the roll area from which water is removed.

*MEANS FOR DAMPENING THE SURFACE OF A ROTATING CYLINDER. U. S. Patent 2,856,848, May 5, 1955. Howard A. Pritchard, assignor to Harris-Intertype Corporation, Cleveland, Ohio, a corporation of Delaware. *Official Gazette*, Vol. 735, No. 3, October 21, 1958, page 606. 1. In a lithographic printing press, an electrically grounded rotating member, an electrode parallel to but spaced from said member, a high potential source of electricity to which said electrode is electrically connected, there being an electrical field of force between the electrode and the grounded member, means for creating a fog containing finely divided ink repellent moisture particles, said fog being directed into said field of force and said field of force impelling the particles toward and onto said grounded member, vacuum creating means, exhaust means connected with said vacuum creating means for collecting those moisture particles not adhering to the grounded

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rotating member, and electrical precipitating means intermediate to the point of collection of moisture particles and said vacuum creating means for reclaiming the moisture and preventing it from entering said vacuum creating means.

RUNNING PRESENSITIZED PLATES. Anonymous. *Offset Duplicator Review*, Vol. 8, No. 3, March 1958, pages 15-6, 46, 50, 4 pages. Many pressmen who have always run grained plates have trouble with grainless plates at first. The principal source of their difficulty is that they have tried to run them with the same press adjustments required for grained plates. When you print grainless plates, remember these things:

1. Run with as little water and ink as possible. Reduce water feed first and then the ink feed. Don't increase the water feed until you reach a point where more water is the only way that you can stop plate scum.
2. Run with as little pressure as possible throughout the entire printing unit. Reset the form rollers for an ink band of 1/8 to 3/16 inch. Set the dampener for minimum bounce. Use a hard, smooth blanket. Keep the squeeze as close to 0.002 inch as possible.

LIGHTING FOR THE LITHO SHOP. Dr. W. Schweiheimer. *Modern Lithography*, Vol. 26, No. 7, July 1958, pages 42, 109-110, 3 pages acceptable standards of illumination for litho plants. Recommended minimum standards for industrial interiors by Illuminating Engineering Society.

STRIPPING IS NEVER DULL. Adam Henri Reiser. *Printing Production*, Vol. 88, No. 11, Aug. 1958, pages 54-5, 94, 96, 4 pages. Part 2 of a series on stripping discusses paper and foil materials for masking, relative stretch of support material and requirement for a stripper.

ESTIMATING OPAQUING FILM ASSEMBLY AND LAYOUT. Phillips N. Piper. *National Lithographer*, Vol. 65, No. 6, June 1958, pages 14, 16, 2 pages. General discussion of operations that must be done by litho art department after negatives leave camera department. Charts showing approximate times needed to opaque average negatives and layout time for good commercial quality flats.

Graphic Arts—General

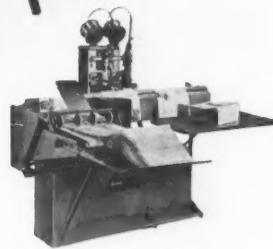
REVOLUTIONARY COLOR MONITOR COULD BE DEVELOPED FOR "COST OF ROCKET AROUND THE WORLD." Anonymous. *Printing News*, No. 162, Oct. 2, 1958, page 9. An electronic monitor could be developed which produce from an original transparency or artwork a picture which would be almost a facsimile of the printed result.

*ELECTROSTATIC PRINTING PROCESS FOR PHOTOGRAPHIC TRANSPARENCIES. U. S. Patent 2,857,271, Sept. 28, 1954. Meyer L. Sugarman, Jr., assignor to Radio Corpora-

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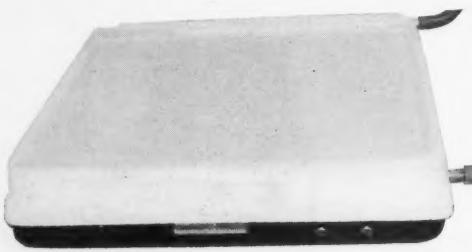
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tion of America, a corporation of Delaware. *Official Gazette*, Vol. 735, No. 3, October 21, 1958, pp. 721-2, 2 pp. 1. An electrostatic printing process which comprises providing a substantially transparent backing having on one surface thereof a coating of a photoconductive insulating material comprising a photoconductor dispersed in an organic, substantially transparent film-forming binder, producing an electrostatic image on the surface of said photoconductive insulating material developing said electrostatic image with a finely divided developer substance, fixing said finely divided developer substances substantially in situ, dissolving substantially all of said dispersed photoconductor from said photoconductive insulating material with a reagent which is a solvent for said photoconductor but not for said binder so as to render the remainder of said coating substantially transparent, said organic film-forming binder and said fixed developer substance being substantially unaffected by said reagent.

FOREWORD. Anonymous. Research and Engineering Council of the Graphic Arts Industry, Inc. *R & E* No. 1-1958. After three years of preliminary work in a laboratory of Pratt Institute and numerous meetings with manufacturers, users, and health and insurance authorities, a standard has been adopted for a petroleum distillate solvent for general purpose use in the graphic arts industry. The solvent, comparatively safe both as to fire and health hazards, is recommended for removing fresh ink from rollers, plates, type, etc., as well as for the general cleaning of equipment. It is slower drying than gasoline, but safer.

ELECTRONIC HYGROMETERS. Arnold Wexler. U. S. Department of Commerce, *National Bureau of Standards Circular* 586, Sept. 3, 1957, 21 pages. This Circular is a review of the art of measuring the moisture content of air by the methods of electric hygrometry. The basis of these methods is the change in electrical resistance of a hygroscopic material with change in humidity.

PULSED XENON ARC. Herbert P. Paschel. *Modern Lithography*, Vol. 26, No. 7, July 1958, pages 51-2, 2 pages. Report on an electronic flash for graphic arts use. Quartz tube filled with Xenon gas. High density current passed through tube 120 times per second on 60 cycle current. Result — series of short high intensity pulses. Looks continuous to eye because eye will integrate pulses. Some stroboscopic effect. ★

BOX COMPETITION (Continued from page 54)

closure which displays the contents without opening. The reverse side of the board is in gold, while the front

makes effective use of pastels. Judges said a difficult register problem was solved with excellent results.

Southern California Carton Co.'s Merit Award for superior lithography was given for a "Slenderella" (6.) family, recently placed on the market by Calorie Controlled Food, Montebello, Cal. Realistic reproduction of the five illustrated foods, excellent color fidelity and register were elements praised by the judges. The cartons were printed in five colors and varnished on .018 bleached sulphate kraft board.

Panel of Judges

Judges of the printing, which covered gravure, flexography and letterpress processes, as well as lithography, were: George Beck, Beck Engraving Co., Philadelphia; Donald Macauley, Paper Quality Control, Inc., Chappaqua, N. Y.; Gordon Martin, typographer, Chicago; and Edward Tollesen, Foote, Cone & Belding, advertising agency, Chicago.

Three other categories in the contest, judged by other panels of experts, in the scoring for honors, included superiority of construction, best example of potential new volume for manufacturers and general merchandising superiority for consumer appeal. Thousands of entries were sent in for judging but only 49 box makers were represented among the final 100 award winners.

All entries were on view during the FPBA's three-day convention at the Drake Hotel. On the day following adjournment the exhibit was opened to the general public. Later this month the 100 top award winners will be taken on tour for showing at "Packaging Day" programs to be staged in 20 cities under sponsorship of local advertising and sales executives clubs.—H. H. Slawson ★

'CARBON COPY' (Continued from page 83)

agers, officers and boards of its affiliated associations, the program can be undertaken on an aggressive and continuous basis.

In highlighting the objectives of the new program, Mr. Braun stated that "many members know that we have

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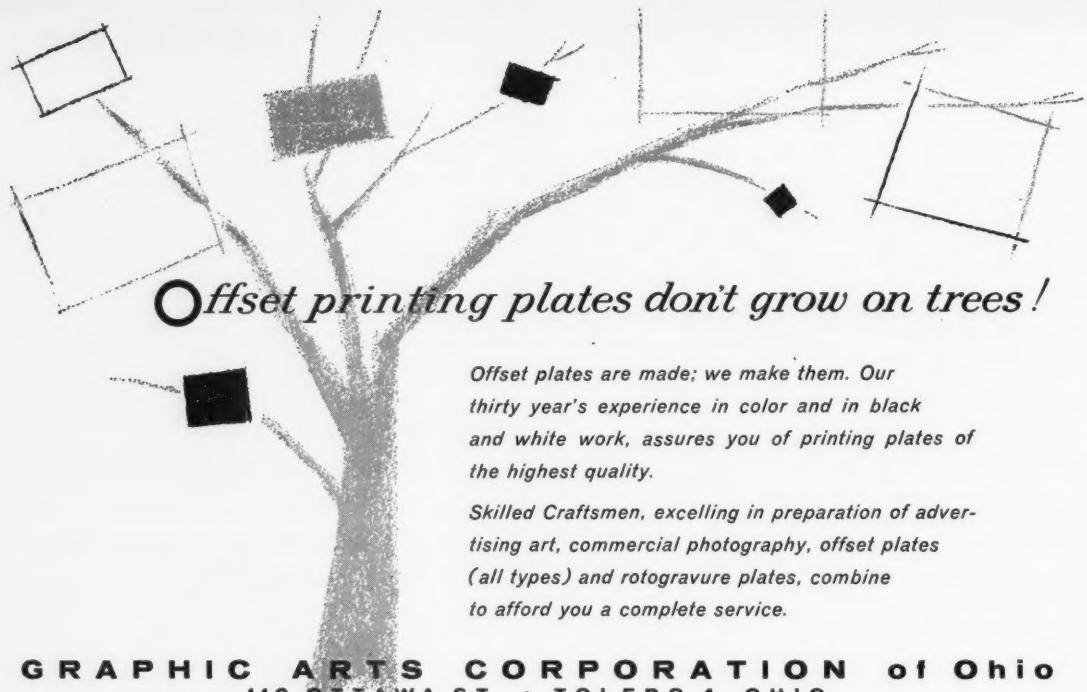
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a ratio study but few understand that they can compare the number of employees they require for an operation, with the number of employees higher profit companies require for an operation, and that the comparison often leads to startling revelations. Once this comparison is made, the company can begin to find out why they require more personnel to do certain jobs. This is only one illustration. Hundreds can be cited," Mr. Braun concluded.

At another meeting Leslie Shomo, president of the Education Council of the Graphic Arts Industry, presented an explanation of the Council's work and emphasized the importance of close liaison between the Council and national association activities.

Another speaker at this session was Allan S. Holliday, vice president of the Research and Engineering Council of the Graphic Arts Industry. He reported on the activities of the Council and presented an announcement regarding a meeting which the Council held relating to the establishment of a Printing Research Foundation.

Other sections and committees of PIA that submitted reports were the Rotary Business Forms, Trade Binders, Web Offset and Magazine Printers sections, and the building education, financial and executive committees.

At another meeting, also held at Boca Raton during the same period, PIA established a top level liaison committee with representatives of ink, paper and equipment manufacturers. The committee is designed to establish useful and beneficial channels of communications among the present industries which make up the graphic arts.

A survey is being made of companies which attended the conference to explore the possibility of a meeting in Arizona in 1960. Further information on this conference will be announced at a later date. ★

LETTERS (Continued from page 18)

Sorry, but tearsheets and extra copies of that issue are gone. Interest in this subject apparently is very high. We think you will be interested in the coverage of the LMA convention in the March issue, which is principally concerned with this topic, and

the article on magnetic encoding of checks elsewhere in this issue.—Editor.

Web-Offset for Newspapers

Dear Sir:

I am writing a paper on the future of offset for American newspapers. I noted several articles on the subject in your magazine and would appreciate any ideas you may have regarding this subject.

W. L. Phillips,
College Park, Md.

The use of offset for newspapers has been growing rapidly and looks bright for the future. It is safe to say that there now are more than 200 newspapers printed by offset. The rise of newspapers by offset has coincided with the development of web-offset presses which have made great strides in recent years. There is at least one daily newspaper—*The Middletown (N.Y.) Daily Record*,—which is published by web-offset. One company in Long Island (Photonews, Inc., Bethpage, N.Y.) lithographs more than two dozen weekly papers.—Editor.

Self-Advertising

Dear Sir:

As progressive printers and lithographers, we're well aware of the value of self-advertising. Our gifted creative department has produced a number of promotional pieces publicizing honor awards and new equipment and telling about our creative services, but we realize we may be missing a great many opportunities.

Can you share some ideas from your file with us?

Lucy M. Barker,
Sanderson Brothers,
North Abington, Mass.

Our magazine gives good coverage to the PIA Printers and Advertisers Self-Advertising Awards competition each year, which is a source of many excellent promotional ideas. Tearsheet of last year's coverage has been set. We suggest you see the award winners at the PIA convention and that you follow ML's occasional short feature entitled "Ideas Sell Litho." Furthermore, the LPNA now gives recognition to self-advertising in its annual Lithographic Awards Competition, which will be displayed this month at the LPNA convention and later at various cities around the country.—Editor.

Add to Litho Schools

Dear Sir:

We would like to be added to your list of lithography schools. Here at the Pasadena City College Print Shop we have a complete lithography plant, with 25 students in the four-hour evening class. Our students read MODERN LITHOGRAPHY and we use it to a great extent for class assignments. Needless to say, we think your magazine is doing a splendid job for the industry.

Walter F. Bennett,
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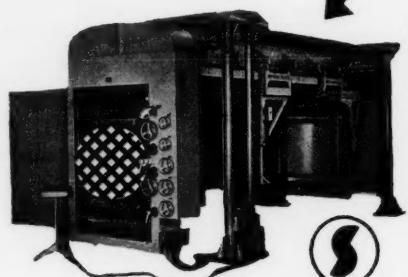
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45" Oswego Auto. Clamp Power Cutter	\$2000
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Model 5 Linotype, perfect	\$1150
Christensen 8 Station Gang Stitcher, heavy duty with Sheridan 3 Knife Trimmer, Books up to ½" thick	\$12,750
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Rosback 4 Station Gang Stitcher. 4 Yrs. Old	\$2900
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No. 7 Boston Wire Stitcher	\$ 585
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All classified advertisements are charged for at the rate of ten cents a word, \$2.00 minimum, except those of individuals seeking employment, where the rate is five cents a word, \$1.00 minimum. One column ads in a ruled box, \$10.00 a column inch. Check or money order must accompany order for classified advertisements. Address replies to Classified Advertisements with Box Number, care of Modern Lithography, Box 31, Caldwell, N. J.

HELP WANTED:

EXCELLENT OPPORTUNITY for qualified color stripping foreman plus dot etcher in modern midwestern trade plant. Inquiries will be kept strictly confidential. Address Box 537, c/o MODERN LITHOGRAPHY.

OFFSET STRIPPER. Top quality craftsman experienced in two and three-color work. Excellent working conditions. Top wages plus overtime. Write or call collect. Printing Service Co., 652 S. Main St., Dayton 2, O.

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TECHNICAL REPRESENTATIVE: qualified technician available to supplier or manufacturer as technical representative or troubleshooter. Practical experience in photography, platemaking, color reproduction, in-plant training and quality control. Address Box 532, c/o MODERN LITHOGRAPHY.

CONTROLLER: Broad background in graphic arts. Heavy on cost systems and cost controls, product profitability, internal reports and budgets. Experienced in taxes, insurance and financial management. Address Box 538, c/o MODERN LITHOGRAPHY.

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WANTED: Harris or Miehle single-color offset press 50 x 59". Send particulars. Printcraft Representatives, 277 Broadway, New York 7, N. Y.

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Ruling Negatives



Litho Ruled Forms - QUICKER - EASIER - BETTER

* Perfect uniformity of rules—no film spoilage.
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"... our small investment of \$2 a man for a group subscription to MODERN LITHOGRAPHY is the best investment we ever made in our offset shop. The practical ideas we get from each issue pay for the subscriptions many times over. Both our shop people and our salesmen read ML from cover to cover each month and find the material invaluable." — K. B.

MODERN LITHOGRAPHY BOX 31, CALDWELL, N. J.

HELP WANTED

ENGRAVING FOREMAN: Immediate opening. Must have color and powderless etch experience. Morning, evening, Sunday, 70,000 circulation, Southeast. Open shop. New Equipment. Write, giving full resume of experience and graining, to Box 539, MODERN LITHOGRAPHY.

TECHNICAL REPRESENTATIVE SALES MEN. National manufacturer of graphic arts processing chemicals needs a high caliber graphic arts salesman with practical offset platemaking experience and administrative ability to develop and manage excellent midwest territory. Salary plus commission and other benefits. Send resume, including educational, technical, sales and business background to Salesman, Box 540 c/o MODERN LITHOGRAPHY.

SITUATION WANTED

JOURNEYMAN STRIPPER available soon. Qualified to take charge of department and related departments. Many years experience on four color process and two color work. Address Box 541, c/o MODERN LITHOGRAPHY.

Brevities

NEW OFFICERS of the Milwaukee Lithographers Association are Victor Schwarze, president; Paul Nagel, vice president; and William Krueger, secretary-treasurer.

JOHN L. WALSH has been appointed a sales representative for Ludlow Papers, Inc., in Pennsylvania, Delaware and southern New Jersey.

HOOPER PRINTING & Lithograph Co. has added camera and platemaking facilities. Equipment includes a 24" ATF camera and an ATF plate whirler. Hooper has also recently added a 41 x 53" Harris offset press.

THE JAMES H. BARRY Co., San Francisco, letterpress and lithography organization, has purchased a Diazo-color separation unit from the Graphic Arts Equipment and Supply Co.

JOSEPH E. FREDERICK has been named manager, customer technical service department, for the Ozalid Division of General Aniline & Film Corp.

JOHN BEST has been placed in charge of all plant operations for the Calvert Lithographing Co., Detroit. He was formerly with the Manz Corp., Chicago.

THE DIRECT MAIL Master Contract Association, Inc., and District 65, Retail, Wholesale & Department Store Union, AFL-CIO, covering about 6,500 employees in 40 plants, have approved a three year contract.

EUGENE ALBERT has been appointed assistant product manager for the Vulcan Rubber Products division of Reeves Brothers, Inc., New York. He has been with the company for 10 years.

ALTON D. BAYNE has been appointed customer service manager by the Cullom & Ghertrude Co., Nashville, Tenn. business forms and general printer.

JAMES C. LAWLESS, midwest salesman for the Printing Machinery Co., has been named a representative-at-large for the International Printers Supply Salesmen's Guild.

HERBERT F. BRUNING has been elected president of the National Association of Blueprint and Diazotype Coaters.

REYNOLDS & REYNOLDS Printing Co., Dayton, Ohio, suffered \$250,000 damage last month when a broken water main poured water into its experimental and personnel departments.

CHARLES W. RICHARDS has been named manager of International Paper Co.'s mill at York Haven, Pa. He succeeds Ralph Masten who died on Jan. 27.

THE MUIRSON LABEL CO. has installed a new Miehle two-color lithographic press in its plant at San Jose, Cal.

ANTHONY A. ZUREK has been appointed vice president in charge of offset sales for the Process Color Plate Co., Chicago.

The advertisement features a black and white photograph of the H-35 Hi-Lite ARC LAMP. The lamp is a rectangular unit with a handle on top, mounted on a stand. To the right of the lamp is a rectangular sign with the text "Try it FREE FOR 30 DAYS" in bold letters, with "H-35" below it. The background is plain white.

Hi-Lite ARC LAMP

You'll see why the H-35 Hi-Lite Printing Lamp (automatic carbon arc) is favored for economical production from coast to coast! Uniform intensity and color temperature. Low in cost and economical to operate. For use with printing frames up to and including the 24" x 36" size. Complete with stand, transformer, and two reflector shields, price \$198.00, with built-in 15 minute timer \$216.00. For complete details on other Hi-Lite lamps for cameras and large vacuum frames, write for Bulletin 600B-ML TODAY!

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These envelopes have talking points. Diagonal seams and pointed flap provide "The Executive Look" in Commercial and Official sizes; paper is finest White Wove . . . all at prices which reflect savings passed on to you. V-FLAP Envelopes are uniformly accurate, lie flat — are easy to make-ready and run on all presses. Write for selling aids and samples.

v-2

UNITED STATES ENVELOPE

United States Envelope Company
Springfield 2, Massachusetts

Plants Coast to Coast



READERS:

*Are you taking full advantage
of your lithographic magazine?*

THE staff of *Modern Lithography* has been trying, in several important ways, to make the pages of your magazine more valuable to you. Increased in-person coverage of litho club and trade association meetings has been one way. Interpretative articles on subjects of vital interest to you is another. That's the reason for our recent series on presensitized plates, three-color direct separation, and visits to typical litho shops and for our expanded coverage of the litho news in all parts of the United States and foreign countries.

Our climbing circulation figures indicate your appreciation of our efforts. But are you taking *full* advantage of your lithographic magazine? In past months, many of you have availed yourself of the services of our two regular columnists, *Frank Arbolino* (Press Clinic) and *Herbert P. Paschel* (Photographic Clinic). The purpose of this page is to remind you that if you have a troublesome problem regarding press or camera, these specialists are ready to help you solve it. If you are a subscriber to ML and have a question, why not jot it down on the coupon below and send it along to us? We'll be glad to help you, and the service is free.

MODERN LITHOGRAPHY

Box 31, Caldwell, N. J.

Mr. Arbolino
(Press)

Mr. Paschel
(Photography)

My Question: _____

(Questions will not be answered by mail, but in an early issue of *Modern Lithography*)

Name

(Only your initials will be used)

Company

Address

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TALE ENDS

JUST a few years ago self-promotion by printers and lithographers was completely unknown, or at best, something to be done when no other business was pressing (and hence, never). With the advent of the PIA Printers and Lithographers Self Advertising Competition, however, a big boom in promotional work of all kinds got underway. Prizes are awarded annually for everything from postcards to full color brochures with fancy tip-ons and die-cuts.

Promotion minded shops found—perhaps to their initial dismay—that regular mailings of creative pieces would really bring in new business. Now these firms have gone a step further. Carrying out a brain-child of Francis J. Brunner, of Brunner, Inc., Memphis, a regular user of promotional material, they have organized a group called Creative Printers of America, whose aim is to exchange original ideas and promotional pieces for mutual benefit. Membership is open to only one printer or lithographer in each city or area.

Oldtimers in the industry will be saddened by the news, reported elsewhere in this issue, that Joe Machell died recently at the age of 66. Joe's 50-year career in lithography included positions with Schmidt Lithographing Co. (at 13), Traung Label Co., American Carton Co., Reliance Lithographing Co. (his own firm), and Stecher-Traung, from which he retired a few years ago to become a consultant to some of the biggest firms in the country. Since his complete retirement in 1955, Joe had been living in California.

Two of ML's regulars—Herb Paschel and John Lupo—are spreading the word about color to lithographers in the New York area. Herb,

our regular Photo Clinic columnist, has joined the faculty of the Manhattan School of Printing to teach a special course on "Theory and Practical Application of Color as Related to Reproduction."

John, who will be remembered for his widely read series on three-color offset, and another, more recent series entitled "Masking and Color Separation," addressed the New York Litho Club recently on the subject of masking and what it can do.

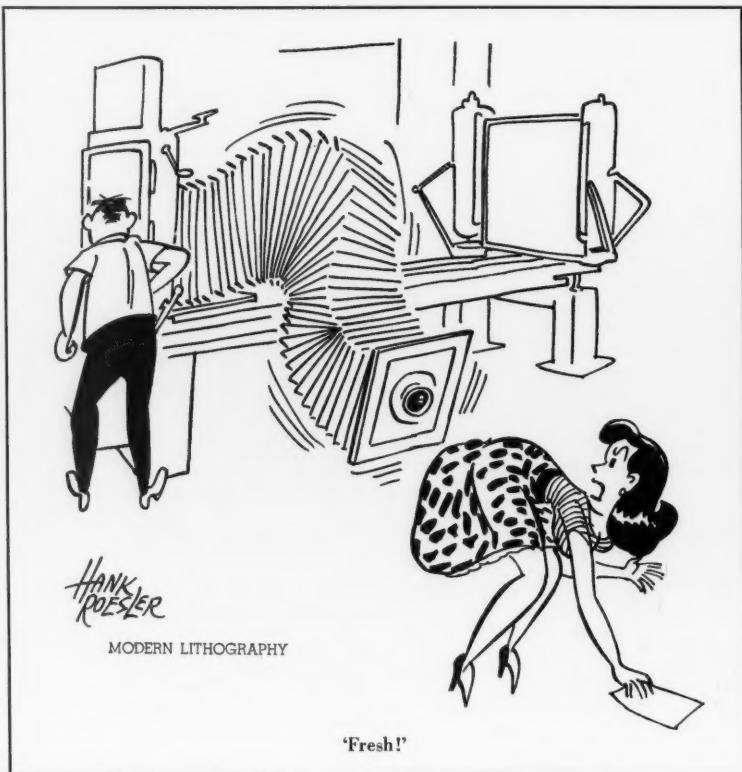
Reprints of John's series on three-color, by the way, are just about exhausted, but we still have a supply of the reprint on masking. See advertisement elsewhere in this issue for details and price.

In telling the story of the very informative Roberts & Porter booklet last month

(March ML, p. 44) we failed to mention the important part played in its production by the advertising and public relations firm of Roley & Brooks, headed by Richard Roley, who will be remembered as a former editor of ML.

In his lighter moments at conventions, Dick has regaled many a lithographer with his famous battered felt hat monologue entitled "Talk About Hard Luck!"

Litho artists, particularly those interested in the fine art of handwriting and lettering, will be interested in a newly issued volume from Dover Publications, 180 Varick St., New York. The book is *Calligraphy*, by J. G. Schwander, which was first issued in 1756 and has since become a classic of its type. Copies have brought up to \$500 on the rare book market, it is reported. Now, if ornamental drawing which was "smothered by the spread of printing and the dreary utilitarianism of the Industrial Revolution" interests you, you can see all of Schwander's examples for just \$10. The publishers have given permission to artists to reproduce any of the material contained in the volume.★



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